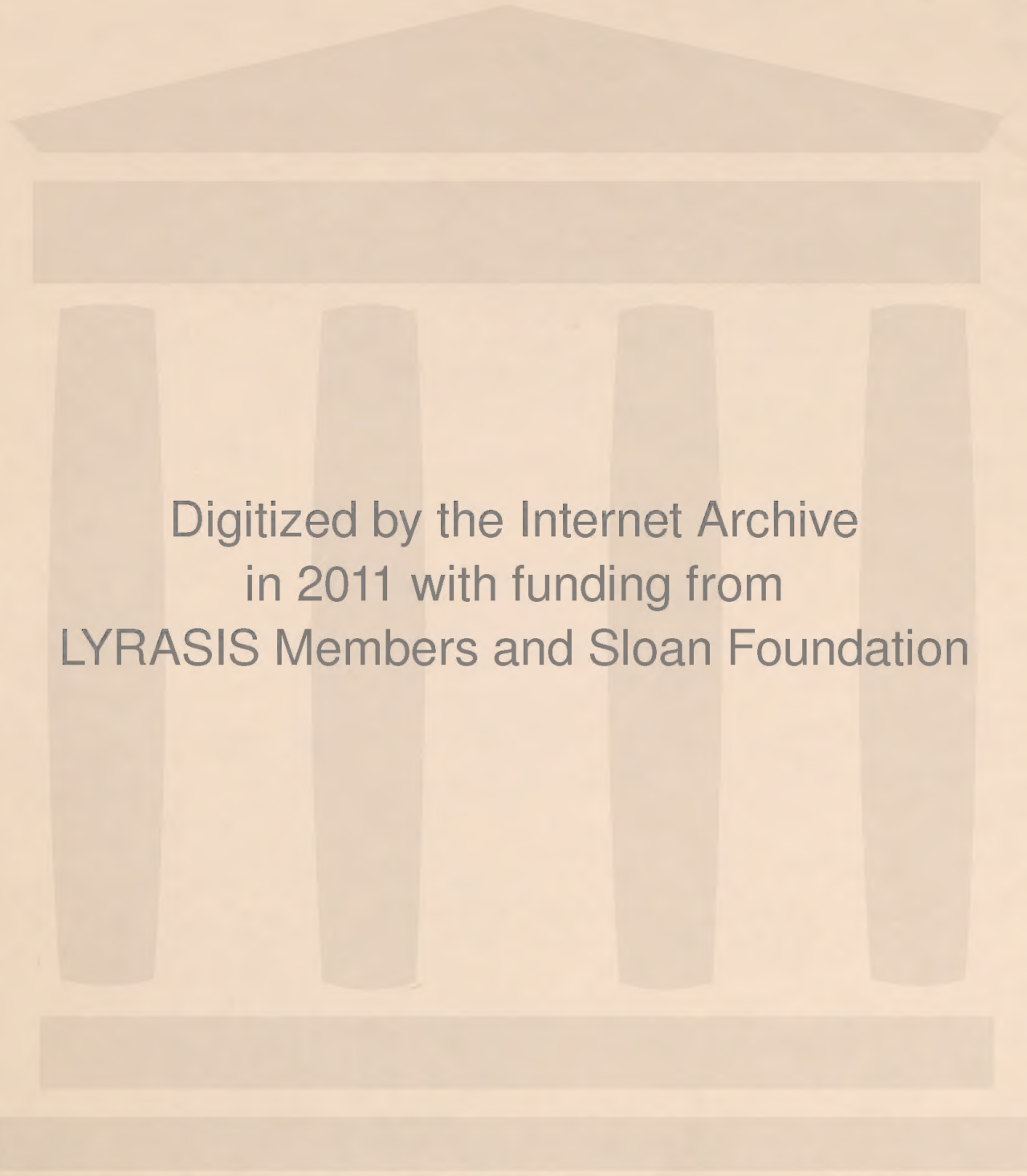




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Edited by Charles Jarvis,

PROFESSOR OF MUSIC, ORGANIST AND LEADER OF THE CHOIR AT THE CHURCH OF THE EPIPHANY,

VOL. I, 1842.

PHILADELPHIA:
GODEY & M'MICHAEL,
PUBLISHERS' HALL, 101 CHESTNUT STREET.
1842.

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All those pieces marked with an asterisk (*) are either composed or arranged expressly for this work.

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THE PEARL.

Weber.

Quadrille.

MODERATO.

p

Fine. *mf* *p*

mf *p* D.C. *p* Ped.

B Ped. D.C. (9)

Sung by Miss Poole.

Piano.

mf

Sweet air, how ev - - ry note brings back Some sun - - ny hope, some day - - dream bright, That
Come, sing me that sim - ple air a - gain, I used so to love in life's young day, And

p

shin - ing o'er life's ear - ly track Fill'd e - ven its tears with light. The
bring, if thou canst, the dreams that then, Were waken'd by that sweet lay. The

pp

new found life that came With love's first e - - cho'd vow; The fear, the
ten - der gloom its strain Shed o'er the heart and brow, Grief's shadow, with-

p

bliss, the shame, Say, . . . where, where are they now! But, still the 11

out its pain, Say, . . . where, where is it now! But play me the

same loved notes pro - - long, For sweet 't were thus, to that old lay, In

well known air once more, For thoughts of youth still haunt its strain, Like

dreams of youth and love and song, To breathe life's hour a - - way.

dreams of some far fai - - ry shore, We're ne - ver to see a - gain.

mf.

INAUGURATION;
OR,
UNITED STATES GRAND MARCH.

COMPOSED EXPRESSLY FOR THIS WORK, AND MOST RESPECTFULLY DEDICATED TO MISS ANNIE COLEMAN, BY C. JARVIS.

Tempo di Marcia.

The musical score is written for piano and organ. It begins with a piano introduction marked *f* (forte) and *dim.* (diminuendo). The organ part features a series of chords and single notes, while the piano part plays a rhythmic melody. The score is divided into five systems. The first system includes a piano introduction and a section marked *dim.*. The second system includes a section marked *cres.* (crescendo). The third system includes a section marked *ff* (fortissimo) and *cres.*. The fourth system includes a section marked *ff* and *dim.*. The fifth system includes a section marked *Fine.*, *p* (piano), *Dolce.* (dolce), and *mf* (mezzo-forte). The score concludes with a *TRIO.* section.

First system of musical notation. The right hand features a complex, rapid melodic line with many beamed sixteenth and thirty-second notes. The left hand provides a steady accompaniment of eighth notes. Dynamics include *pp* (pianissimo) and *cres.* (crescendo).

Second system of musical notation. The right hand continues with intricate melodic patterns. The left hand accompaniment remains consistent. Dynamics include *f* (forte), *p* (piano), *Dolce.* (dolce), *mf* (mezzo-forte), and *pp* (pianissimo).

Third system of musical notation. The right hand has a more active melodic line. The left hand accompaniment includes some chords. Dynamics include *fz* (forzando), *cres.* (crescendo), *f* (forte), and *Dolce.* (dolce).

Fourth system of musical notation. The right hand features a series of beamed sixteenth notes. The left hand accompaniment consists of eighth notes. Dynamics include *fz* (forzando) and *Dolce.* (dolce).

Fifth system of musical notation. The right hand has a melodic line with some rests. The left hand accompaniment includes chords. Dynamics include *rit.* (ritardando), *tempo.* (tempo), *p* (piano), *Dolce.* (dolce), *mf* (mezzo-forte), and *pp* (pianissimo).

Sixth system of musical notation. The right hand features a melodic line with some rests. The left hand accompaniment includes chords. Dynamics include *fz* (forzando), *cres.* (crescendo), *f* (forte), and *D.C.* (Da Capo). There is a small "R ***" marking at the bottom left of the system.

LITTLE NELL.

ROMANCE:

WRITTEN EXPRESSLY FOR THIS WORK, BY CHARLES WEST THOMSON, ESQ., AND INSCRIBED TO THE AUTHOR OF THE
 "CURIOSITY SHOP." ADAPTED TO A BEAUTIFUL AIR FROM BELLINI'S OPERA OF LA NORMA, BY CHARLES JARVIS.

Andantino Sostenuto.

[Omit these two bars in singing the 2d and 3d verses.]

The wind is sighing, The bright snow

ly - ing E'en like a man - tle o'er field and din - - - gle— And clad with gra - ces, In death's em-

bra - ces, Pure as the snow-flake, the maid sleeps well.— There comes no mor - row, Its draught of

sor - - - - row In childhood's chal - ice a - gain to min - gle; Mid winter's

ro - ses She now re - po - ses, At rest for ev - er— poor lit - tle Nell.

2d Verse.

The bird she tended,
 Tho' long befriended,
 Is singing gaily above her pillow;
 To his fond chanting,
 That heart, once panting,
 With gladness never again shall swell—
 No longer cheering,
 Her voice endearing
 Is heard like zephyrs across the billow—
 The withered flowers
 Youth o'er her showers
 Are emblems fitting of little Nell.

3d Verse.

Fond eyes are weeping
 Where she is sleeping,
 A thing of beauty, tho' pale and faded—
 That face so charming
 Seems death disarming,
 And almost breaking his mystic spell.
 She has departed,
 The gentle hearted,
 Her soul no longer by grief invaded—
 And music lingers
 From angel fingers,
 Around the death-bed of little Nell.

L'EXTATIQUE.....A Galopade.

J. Strauss.

Animato.

f

p

f

ff

p Dolce.

1° 2°

D.C.

JEUNE FILLE À QUINZE ANS. (THE YOUTHFUL MAIDEN.)

COMPOSED BY MADEMOISELLE L. PUGET. ARRANGED BY F. BURGMULLER.

INTRODUCTION.

Allegretto.

p *cres.* *dim.*

sf *sf* *sf* *p*

mf

p

fz Fine. Dolce.

8va

fz Fine. Dolce.

D.C.

c

OH! SHALL WE GO A SAILING.

SUNG BY MALIBRAN.

WORDS BY W. H. BELLAMY. MUSIC BY M. W. BALFE.

Allegretto Moderato.

Dolce.

p

Oh! shall we go a sailing? a sailing? a sailing? The

f *pp*

winds breathe soft o'er the slumb'ring main, Leaving the rest at the banquet rega - ling, Long ere 'tis end - ed we'll

cres.

scud back again. The fays of the forest will

f *decres.* *p* *f* *Fine.* *p*

The musical score is written for voice and piano. It begins with a tempo marking of 'Allegretto Moderato.' and a dynamic of 'p'. The first system features a piano introduction with a 'Dolce.' marking. The voice enters with the lyrics 'Oh! shall we go a sailing? a sailing? a sailing? The'. The piano accompaniment includes dynamics of 'f' and 'pp'. The second system continues the vocal melody with lyrics 'winds breathe soft o'er the slumb'ring main, Leaving the rest at the banquet rega - ling, Long ere 'tis end - ed we'll'. The piano part has a 'cres.' marking. The third system shows the vocal line with lyrics 'scud back again. The fays of the forest will'. The piano accompaniment includes dynamics of 'f', 'decres.', 'p', 'f', 'Fine.', and 'p'. The score concludes with a final piano flourish.

joy - fully lend us An a - corn's cup or a fil - bert's shell; And with rose-leaf sails, and

pp *cres.*

Sylphs to at - tend us, Oh! shall we not skim the wave passing well? Oh! shall we not skim the

poco *f*

wave passing well? Oh! shall we not skim the wave passing well? Oh! &c. D.C.

a poco *a poco* *ritardo.* *Colla parte.* *D.C.*

2d and 3d verses.

2. What though the sun has set? still never fear thee; Safe shall we sail ere the night falls, now, We shall
 3. Let's go and climb where the co - ral is growing, Or ga - ther the am - ber that's strew'd on the strand, And

have light enough, trembler, to cheer thee, For I've got a glow - worm to burn at the bow; For
 long ere the sea o'er the rocks can be flow - ing, We shall get back to our own fai - ry land;

ritard.

I've got a glow-worm to burn at the bow; For I've got a glow-worm to burn at the bow. Oh! &c
 We shall get back, We shall get back, We shall get back to our own fai - ry land. Oh! &c.

CALEDONIAN GALOP.

COMPOSED EXPRESSLY FOR THIS WORK, AND RESPECTFULLY DEDICATED TO MISS MARY FREEMAN, BY CHARLES JARVIS.

Animato e Marcato.

f marcato.

fz

Fine. Dolce e legato.

fz

scherzando.

fz mf

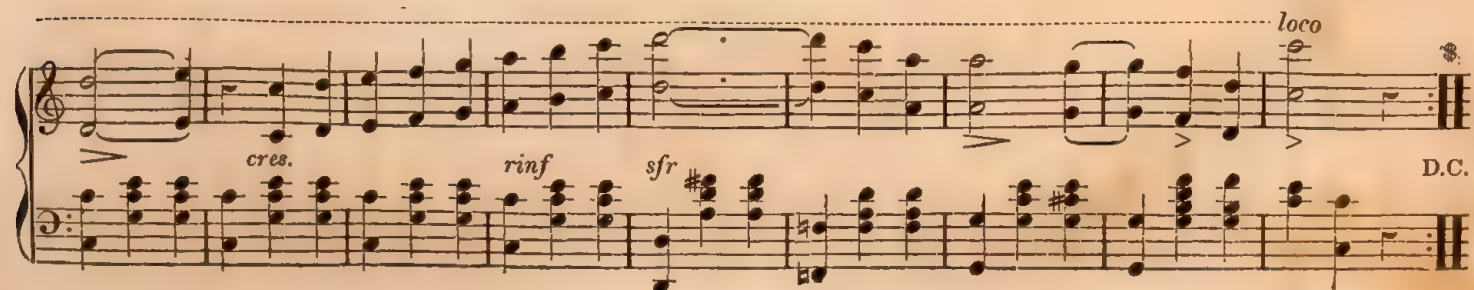
fz



AFFECTION.....Waltz.

COMPOSED FOR THE PIANO FORTE, AND PRESENTED TO THE EDITOR, BY W. H. F., ESQ.

Moderato Delicato.



THE MOUNTAIN HORN.....*Song.*

WORDS BY CHARLES WEST THOMSON, ESQ. THE MUSIC BY A. DE BEAUPLAN.

THE WORDS PUBLISHED BY PERMISSION OF A. FIOT, ESQ.

Allegro.

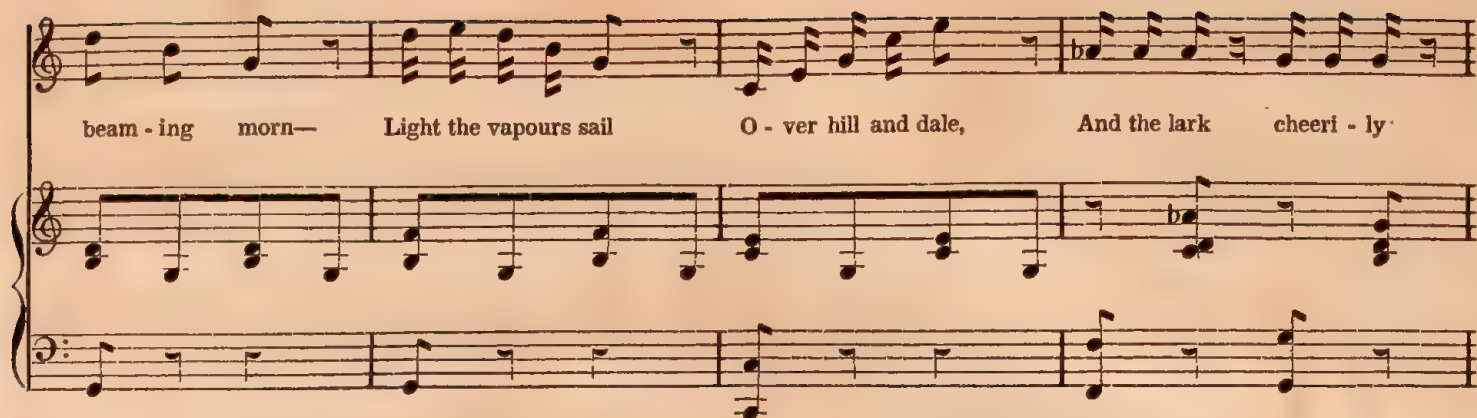
mf sf sf cres.

p

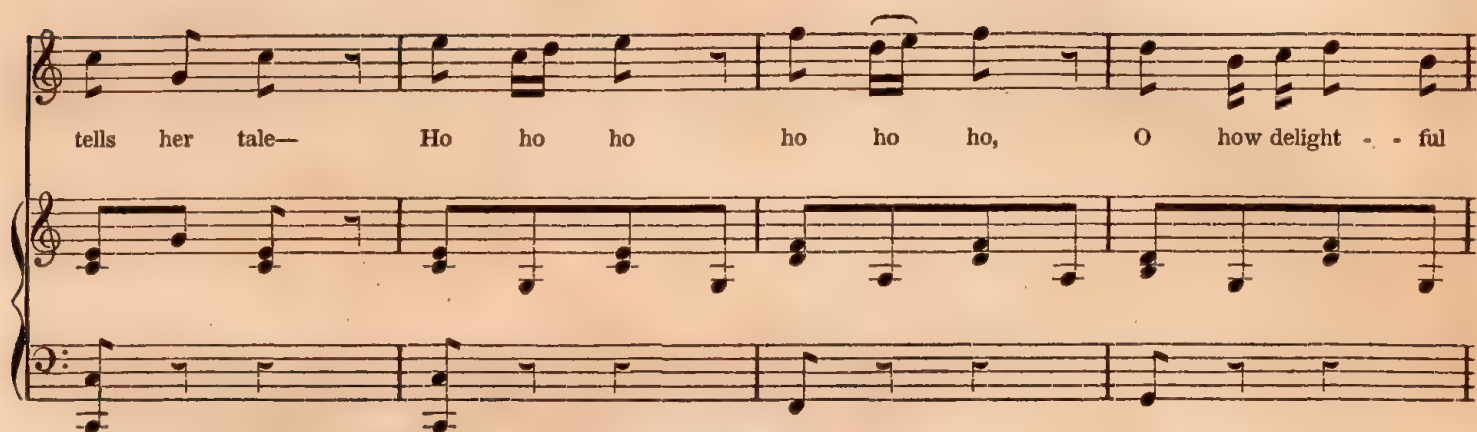
On the misty mountain winds the horn, In

mu - sic sweet re - sound - - ing— From the glens awa - king, Deer are breaking, In their gladness

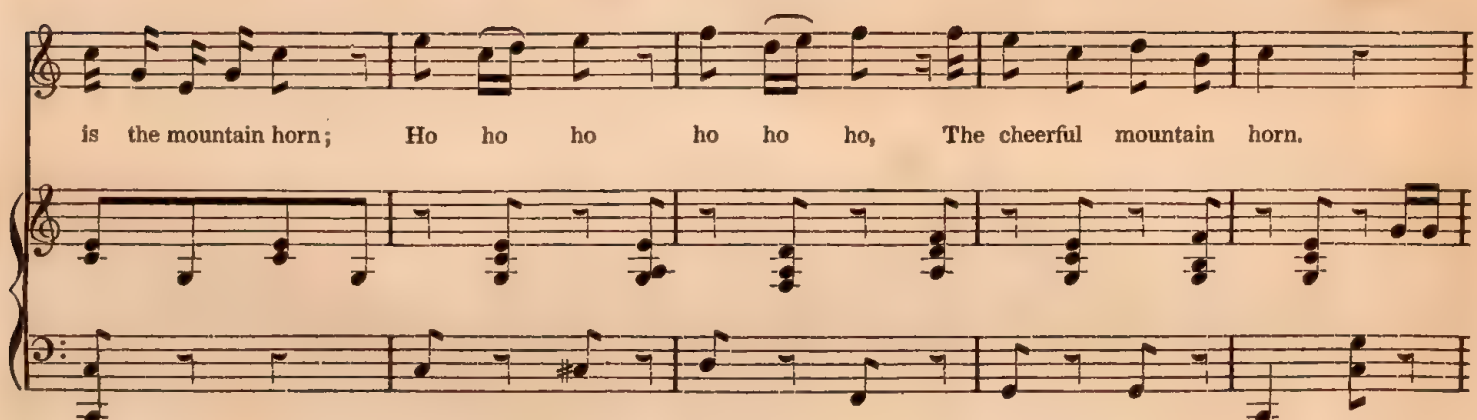
bound - - ing. Ev'ry lit - tle bird Thro' the wood is heard, Welcoming mer - ri - ly



beam - ing morn— Light the vapours sail O - ver hill and dale, And the lark cheeri - ly



tells her tale— Ho ho ho ho ho ho, O how delight - - ful



is the mountain horn; Ho ho ho ho ho ho, The cheerful mountain horn.



2d Verse.

What a fairy picture glows the morn
 When first the sun is waking;
 Zephyrs that were sleeping
 Mid dews weeping,
 Now their wings are shaking.
 Beautiful and gay
 Is the rosy day,
 Carolling cheerily mid the corn;
 Thre' the summer air
 All is sweet and fair,
 For the soft melody lingers there;
 Ho ho ho, ho ho ho,
 O how delightful is the mountain horn;
 Ho ho ho, ho ho ho,
 The cheerful mountain horn.

THE FAIRY BOY.

[FROM THE SONGS OF THE SUPERSTITIONS OF IRELAND.]

WRITTEN AND COMPOSED BY S. LOVER, ESQ.

Tenderly.

2d verse. O'er the moun - tain
A mother came when

thro' the wild wood, Where his childhood loved to play, Where the flow'rs are freshly spring - ing,
stars were pal - ing, Wailing round a lonely spring; Thus she cried, while tears were fall - ing,

There I wan - der day by day, There I wan - der growing fond - er Of the child that made my joy;
Calling on the Fairy King, "Why with spell my child caress - ing, Courting him with fairy joy,

On the e - choes wildly call - ing To restore my fairy boy.
Why destroy a mother's blessing, Wherefore steal my baby boy?"

3d Verse.

But in vain my plaintive calling,
Tears are falling all in vain;
He now sports with fairy pleasure,
He's the treasure of the train!

Fare thee well! my child, for ever!
In this world I've lost my joy,
But in the next we ne'er shall sever,
There I'll find my angel boy.

LA SMOLENSKA.....*Russian Air.*

[DANCED BY MADEMOISELLE FANNY ELLSLER.]

Moderato.

The musical score is written for piano in 3/4 time, with a key signature of one sharp (F#). It consists of seven systems of two staves each. The tempo is marked 'Moderato.' and the initial dynamics are 'ff' (fortissimo) and 'fz' (forzando). The score includes various musical notations such as triplets, slurs, and accents. The first system is marked 'ff' and 'fz', followed by 'grazioso.' in the second system. The third system is marked 'p' (piano). The fourth system is marked 'Fine. p dolce.' and the fifth system is marked 'D.C.' (Da Capo). The score concludes with a double bar line.

ff *fz* *grazioso.*

p

Fine. p dolce.

D.C.

C A

THE SYLVAN SHADE, UNDER THE WALNUT TREE.

PARTLY COMPOSED, AND ARRANGED, BY CHARLES JARVIS.

Allegretto Grazioso.



2d Verse. Oft

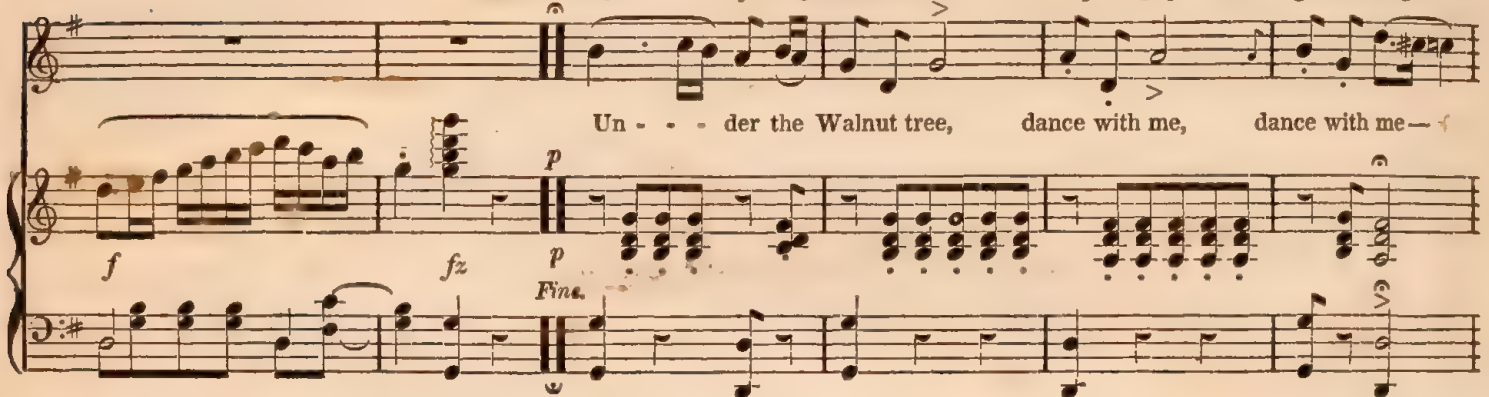
by the glowworm light,

Elfins gay and spirits bright

Un - - - der the Walnut tree,

dance with me,

dance with me—



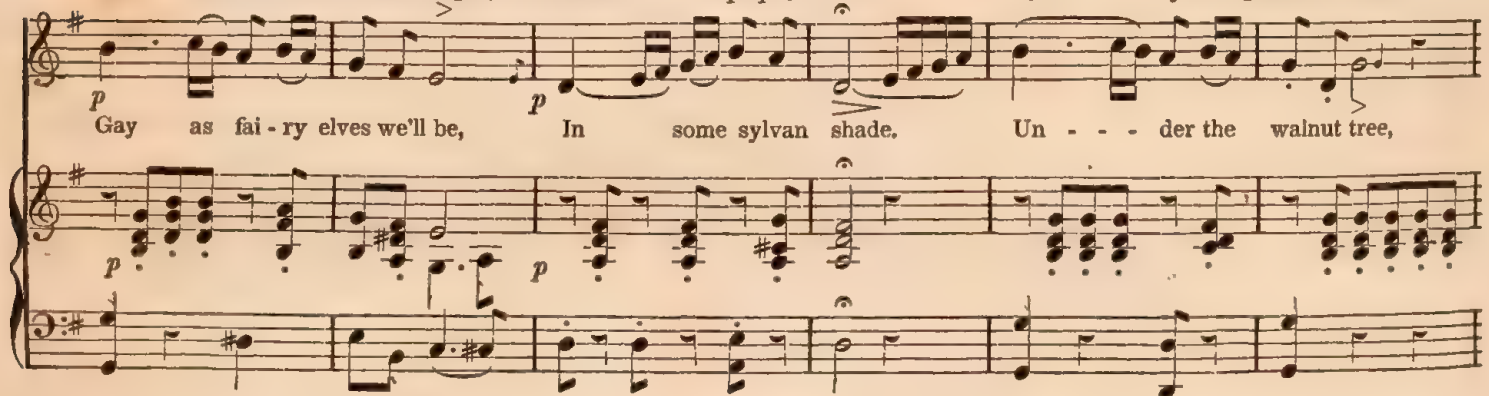
Meet beneath their branches' height, And dance till peep of morn.

Oft by the glowworm light,

p Gay as fai - ry elves we'll be,

p In some sylvan shade.

Un - - - der the walnut tree,



Elfins gay and spirits bright Meet beneath their branches' height, And dance till peep of morn.

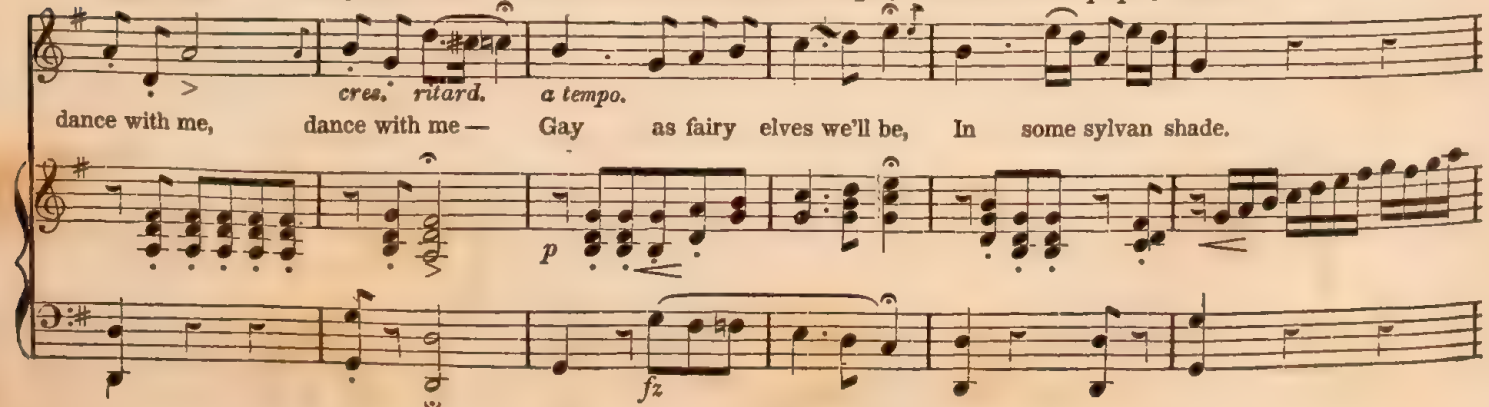
dance with me,

cres. ritard. dance with me—

a tempo.

p Gay as fairy elves we'll be,

In some sylvan shade.



Tripping, tripping lightly O'er the verdant meadows, Tripping, tripping lightly

Tripping, tripping lightly O'er the verdant meadows, Tripping, tripping lightly

mf f fz p

O'er the verdant meadows; Night's pale nectar quaffing, night's pale nectar quaffing, In some sylvan shade, Night's pale nectar

dim. ritard. f ad lib. p f a tempo.

O'er the verdant meadows; Here no worldly sorrow, here no worldly sorrow shall our hearts in - vade, Here no worldly

quaff - ing. In some syl - - - van shade— Un - - - der the walnut tree

p ritard. in tempo.

sor - row shall our hearts in - - - vade— Un - - - der the walnut tree

dance with me, dance with me— Gay as fairy elves we'll be, In some sylvan shade.

cres. ritard. in tempo. p

dance with me, dance with me— Gay as fairy elves we'll be, In some sylvan shade.

cres. p

D.C.

*C**

RETREAT QUICK-STEP.

ARRANGED FROM A SONG COMPOSED BY LOUISA PUGET.

Il Basso ben Marcato.

BUGLE.

(Repeat 8va.)

p

cres. *ff* *Ped.* ** Ped.* ***

p

fz *f* *fz* *D.C.*

1st time. *2d time.*

THE TRUMPET WALTZ.

J. Klemczynski.

Moderato
Energico.

ff *p* *p* *ff* *p* *fp* *fp* *fp* *fp* *fp* *ff* *p* *sf* *sf* *sf* *Fina.*

C** B

SONG TO MY MARY.

WRITTEN BY W. G. WALTER, ESQ.; ADAPTED AND ARRANGED, TO A CELEBRATED AIR IN HEROLD'S OPERA OF ZAMPA,
AND RESPECTFULLY DEDICATED TO HIS FRIEND H. A. PEIRSOL, ESQ., BY CHARLES JARVIS.

Moderato.

2d Verse. Then, my Ma - ry, fond and true, Shall both our hearts, de - - light - - ed,

Though in noiseless flight a - way Year af - ter year is steal - - ing,

In life's wintry years re - new The vows its spring-time plight - ed.

Yes,

Yet the heart feels no decay, Still young in truth and feel - - ing.

Yes,

both our hearts, de - - light - - ed,

In life's win - ter shall re - new The vows its spring-time plight - - ed.

year on year is steal - ing,

Yet the heart feels no decay, Still young in truth and feel - - - ing.

Though dimm'd by years that eye appears, Though dimm'd by years that eye appears, I will be near to wipe off its tears,

Year after year charms disappear, Year after year charms disappear, Eyes that were bright grow dimm'd with a tear,

I will be near to wipe off its tears. Then, my Ma - ry, fond and true, Shall both our hearts, de - light - ed,

Eyes that were bright grow dimm'd with a tear. Yes, in noiseless flight a - way Year af - ter year is steal - ing,

In life's wintry years re - new The vows its spring-time plight - - ed.

Yet the heart feels no de - cay, Still young in truth and feel - - ing.

LADY'S PROMENADE MARCH.

COMPOSED EXPRESSLY FOR THIS WORK, BY C. F. RUDOLPH.

Tempo di Marcia.

The musical score for "Lady's Promenade March" is written for piano accompaniment in 2/4 time. It consists of six systems of music. The first system is marked "Tempo di Marcia." and "fz". The second system is marked "p". The third system is marked "fz", "fz", "f", and "fz". The fourth system is marked "p". The fifth system is marked "fz", "fz", "f", "Fine.", and "p". The sixth system is marked "f" and "D.C.". The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings.

THE SUITORS.... *A Ballad.*

THE POETRY BY GEORGE P. MORRIS—THE MUSIC BY CHARLES E. HORN.

RESPECTFULLY DEDICATED TO

LOUIS A. GODEY, ESQ.

BY THE WRITER OF THE WORDS, AND THE COMPOSER OF THE MELODY.

2d Verse. *old*

Playfully.

Wealth

Time, the friend of Duty, Next call'd to see the fair; He laid his hand on Beauty, And left her in despair. Wealth vanish'd!—Last went rosy Health, And

sought the bow'r of Beauty, Dress'd like a modern beau; Just then Love, Health, and Duty Took up their hats to go. Wealth such a cordial welcome met, As

she was doom'd to prove That those who Duty slight for Wealth, Can never hope for Love—Ah, no! Can never hope for Love!

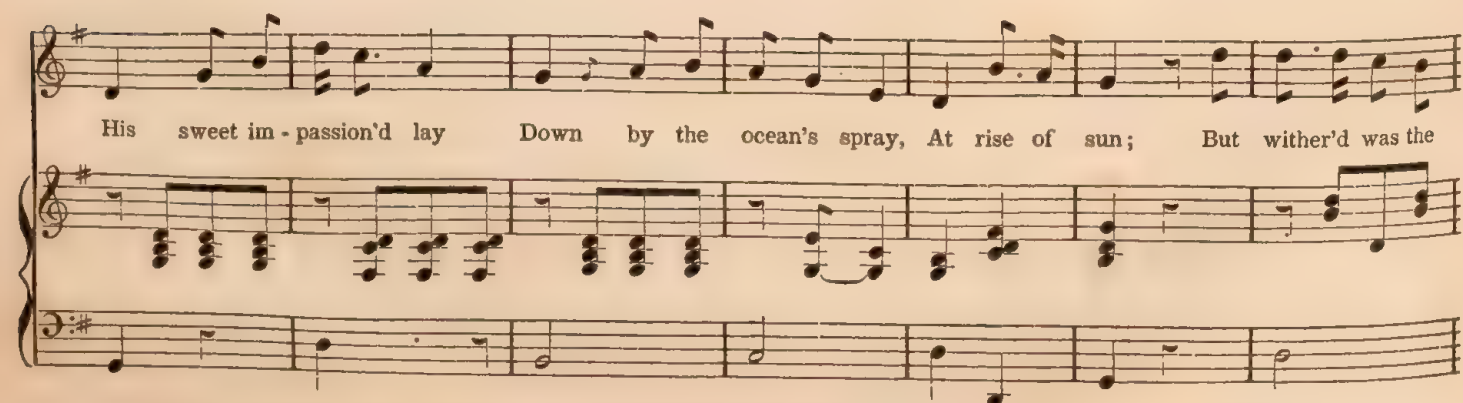
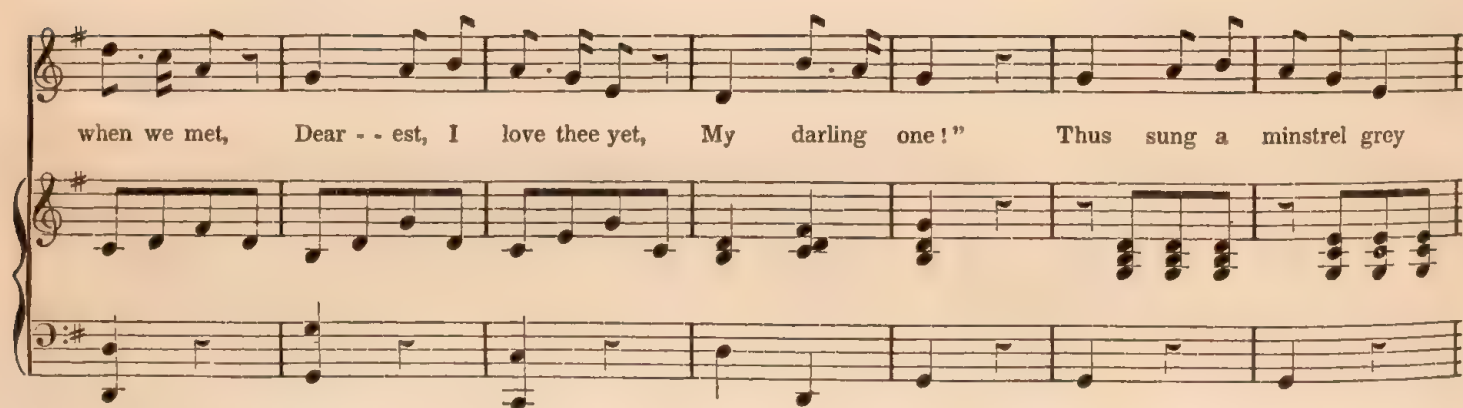
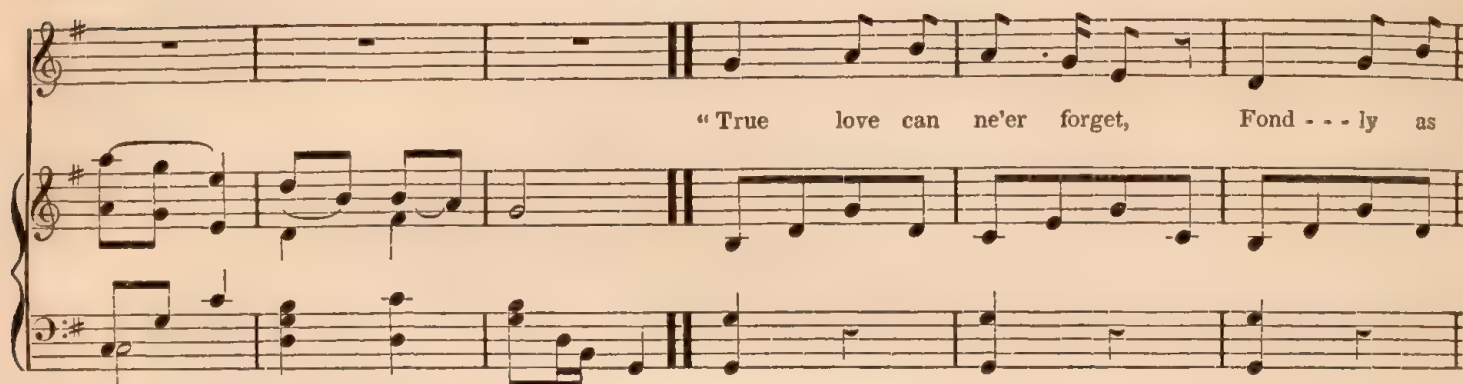
made the others grieve; So Duty shunn'd the gay coquette, Love, pouting, took French leave—He did! Love, pouting, took French leave!

TRUE LOVE CAN NE'ER FORGET.*

[FROM THE SONGS OF THE LEGENDS AND TRADITIONS OF IRELAND.]

WRITTEN AND COMPOSED BY S. LOVER, ESQ.

Moderato Delicato.



* It is related of Carolan, the Irish bard, that after his loss of sight, and the lapse of twenty years, he recognised his first love by the touch of her hand.

minstrel's sight Morn to him was dark as night, Yet his heart was full of light, As he this lay be-

gun:— "True love can ne'er forget, Fond - - - ly as when we met, Dear - - - est, I

ad lib. *a tempo.*

love thee yet, My darling one!"

2d Verse.

"Long years are past and o'er,
 Since from this fatal shore,
 Cold hearts and cold winds bore
 My love from me."
 Scarcely the minstrel spoke
 When, quick, with flashing stroke,
 A boat's light oar the silence broke,
 Over the sea.
 Soon upon her native strand
 Doth a lovely lady land,
 While the minstrel's love-taught hand
 Did o'er his sweet harp run.
 "True love can ne'er forget,
 Fondly, as when we met,
 Dearest, I love thee yet,
 My darling one."

3d Verse.

Where the minstrel sat alone
 There that lady fair hath gone;
 Within his hand she placed her own;
 The bard dropt on his knee:
 From his lips soft blessings came,
 He kiss'd her hand with truest flame,
 In trembling tones he named her name,
 Though her he could not see;
 But, oh! the touch the bard could tell
 Of that dear hand remember'd well;
 Ah! by many a secret spell
 Can true love trace his own;
 For true love can ne'er forget:
 Fondly, as when they met,
 He loved his lady yet,
 His darling one.

CALEDONIAN WALTZ.

[PERFORMED WITH GREAT APPLAUSE BY MR. G. KNOOP, ON THE VIOLINCELLO, AT THE MUSICAL FUND CONCERTS.]

Scherzando.

The musical score is written for piano in 3/4 time, key of D major (two sharps). It consists of six systems of staves. The first system includes a treble and bass staff with a key signature change from D major to A major (three sharps) indicated by a double sharp sign on the F# line. The tempo is marked 'Scherzando.' and the dynamics include 'p' (piano). The second system features a 'cres.' (crescendo) and 'f' (forte) dynamic. The third system includes 'cres.', 'p', and 'f' dynamics. The fourth system includes 'dim.' (diminuendo) and 'p' dynamics. The fifth system includes 'ritard.' (ritardando) and 'tempo.' markings. The sixth system continues the melodic and harmonic development. The score is characterized by intricate melodic lines in the treble and block chords in the bass.

First system of the piano score, measures 1-12. The music is in G major (one sharp) and 2/4 time. The upper staff features a melodic line with slurs and accents, while the lower staff provides harmonic support with chords and single notes. Dynamics include *cres.*, *f*, *cres.*, and *mf*. A *CODA.* marking appears above the final measure of the system.

LOUISVILLE MARCH.

W. C. P.

Second system of the piano score, measures 13-24. The music continues in G major and 2/4 time. The upper staff includes triplets and trills. The lower staff features a steady bass line. Dynamics include *Maestoso.*, *f*, *mp*, and *pp*. A *CORNI.* marking is present above the upper staff in measure 19. The system concludes with a *D.C.* (Da Capo) instruction.

THE LAND OF MY BIRTH.

[SUNG BY MR. BISHOP.]

WRITTEN BY CHARLES JEFFERYS, COMPOSED BY J. HARROWAY.

Andante
e
Affettuoso.

p dolce. *fz cres.*

The piano introduction consists of two staves. The right hand plays a melody in treble clef with a key signature of one sharp (F#) and a common time signature (C). The left hand plays a supporting accompaniment in bass clef. The tempo is marked 'Andante' and the mood is 'Affettuoso'. Dynamics include 'p dolce.' and 'fz cres.'

2d Verse. No friend came around me to

Farewell to the home of my

mz f *f* *p*

The piano accompaniment for the 2nd verse consists of two staves. The right hand plays a melody in treble clef, and the left hand plays a supporting accompaniment in bass clef. Dynamics include 'mz f', 'f', and 'p'.

cheer me, No pa - rent to soft - en my grief; Nor bro - ther, nor sis - ter were near me, And
child - hood, Farewell to my cottage and vine; I go to the land of the stran - ger, Where

The piano accompaniment for the first line of the verse consists of two staves. The right hand plays a melody in treble clef, and the left hand plays a supporting accompaniment in bass clef.

strangers could give no re - lief. 'Tis true that it mat - ters but lit - tle (Tho' living the thought makes one
pleasure alone will be mine. When life's fleeting journey is o - ver, And earth again mingles with

The piano accompaniment for the second line of the verse consists of two staves. The right hand plays a melody in treble clef, and the left hand plays a supporting accompaniment in bass clef.

pine)— *What e - - ver be - falls the poor rel - ic* *When the spir - it has flown from its*
con anima. *rall.*
 earth— I can rest in the land of the stranger As well as in that of my
colla voce.

shrine. *But, oh! when life's jour - ney is o - - - - ver, And earth again min - gles with*
tempo.
cadenza ad lib.
 birth. Yes, these were my feel - ings at part - - - ing, But ab - sence soon al - ter'd their
tempo.

earth, *La - - ment - ed or not, still my wish is to rest in the Land of my*
rall.
 tone; The cold hand of sick - ness came o'er me, And I wept in my sor - - rows a -
colla voce.

birth.
 lone.
mf

THE BRILLIANT....A Quadrille.

Moschelles.

Vivace.

8va

p

loco

f

8

p

p

PALERMO GALOPADE.

COMPOSED EXPRESSLY FOR THIS WORK,

BY

C. HOMMANN.

Allegro con Brio.

INTRODUZIONE. *Staccato.*

8va-----loco

p *cres.* *f*

p *cres.* *f*

8va-----loco

f *p*

f *p* *staccato.*

stac. *ff*

p

f

8va

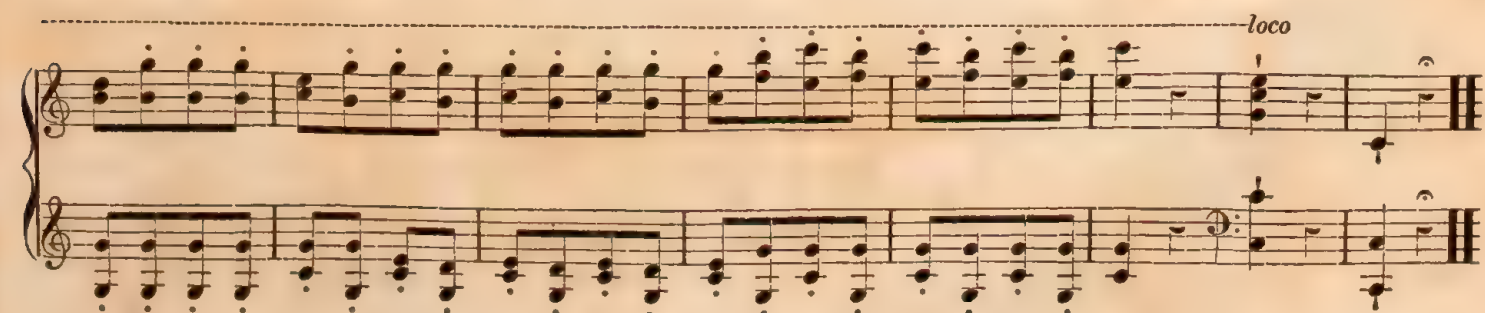
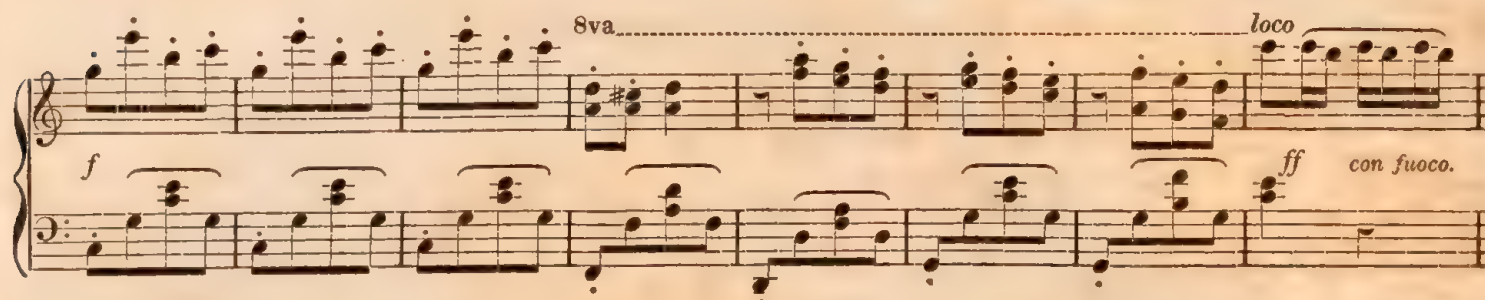
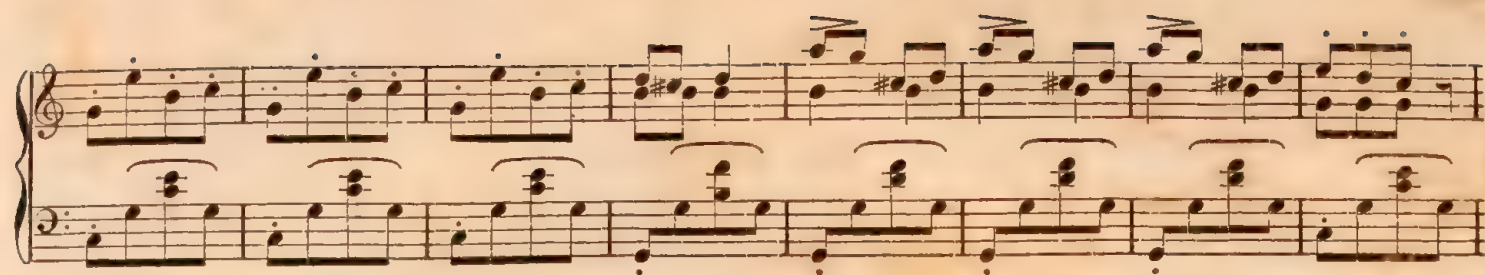
dolce.

f

p *f* *p* *f* *p* *dolce.*

f

p *f* *p* *f* *p*



I'VE WAITED LONG,

A Ballad.

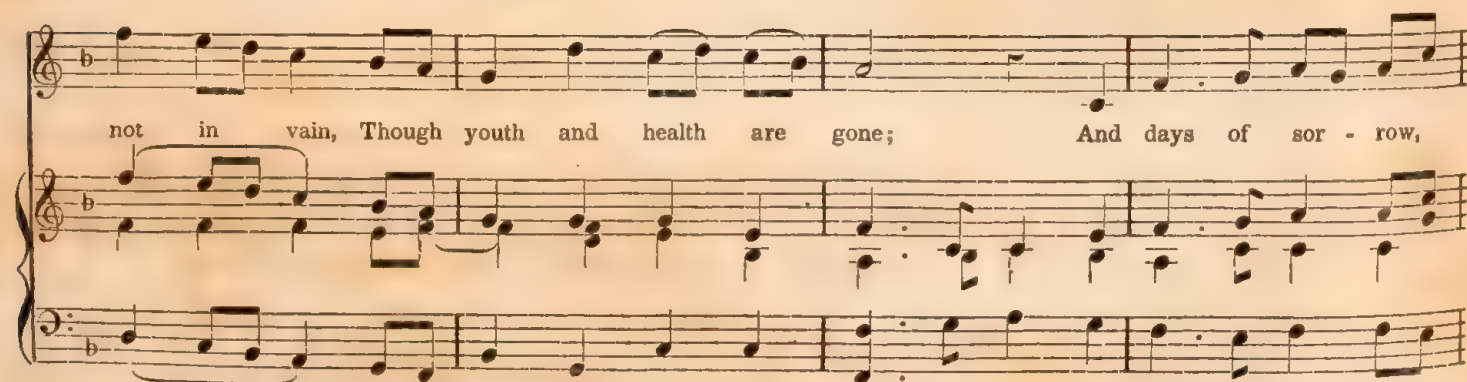
WRITTEN AND COMPOSED BY

DR. J. K. MITCHELL.

ARRANGED WITH SYMPHONIES AND ACCOMPANIMENTS FOR THE PIANO FORTE, BY

CHARLES JARVIS.

*Tenderly and with
much feeling.*



MY DEAR M^r MICHAEL—

[The following note accompanied Dr. Mitchell's Song.]

According to your request, I send you the song, and the music to which I made it. In composing a song, I always fall into a strain, which, according to accident, is original or recollected. The one I now send you is a simple original air, which, on account of the singularity of its source, may please some of your subscribers of that sex whose virtues, so often witnessed in my professional pursuits, I take great pleasure in holding up to imitation.

Sitting up one gloomy winter night with a poor gentleman who returned, after a long absence, to finish his sickly remainder of life in an impoverished home, I heard the tale of early love, long-deferred hope, and disastrous fortunes, which I have told with more than poetic truth in the simple verses now sent to you. The good being who waited, welcomed and watched, has faithfully performed her promise, and he whom she loved in absence and unto death, departed to a happier world, blessing with his last accents, the angel hand of tireless and disinterested affection.

January 10, 1842.

Truly yours,

J. K. MITCHELL.

rit. *a tempo.*

nights of pain, Have found me still a - lone. I've wait - ed long for thee, and now thou

colla voce. *a tempo.* *cres.*

ritard. *ad lib.* *cadenza.*

comest back to me, With sor - row on thy furrow'd brow, A wreck from for - tune's

pp *colla voce.* *dim.*

sea. *tempo.* *ritard.*

cres. *dim.*

2d Verse.

But welcome still thou broken one,
 Tho' nothing's left of thee,
 But that fair name and thrilling tone,
 So dear of yore to me.
 Tho' gone the flush of love's young day,
 His calmer light will come,
 To shed a purer, softer ray,
 On sorrow's stainless home.

M

3d Verse.

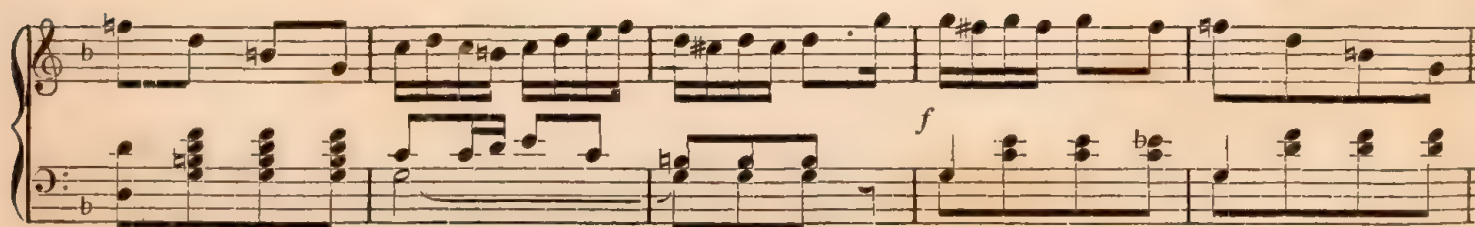
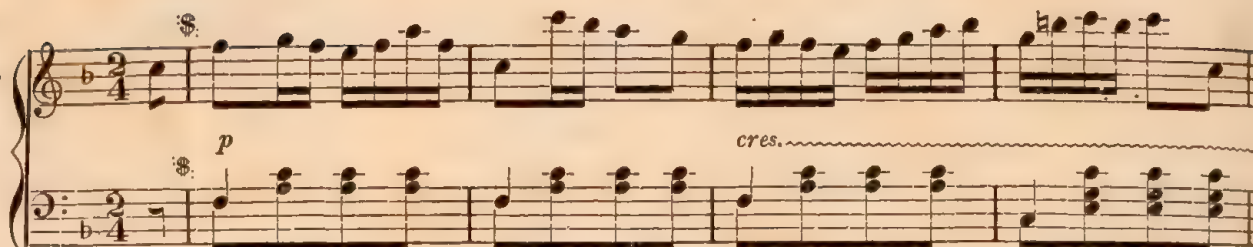
Thou could'st not know in brighter days
 How all my heart was thine;
 It is when suns have ceased to blaze
 That spotless planets shine;
 Then let the world frown on, since thou
 Art true to love and me,
 And I will fan thy fever'd brow,
 And be the world to thee.

LA REMINISCENCE,

A Quadrille.

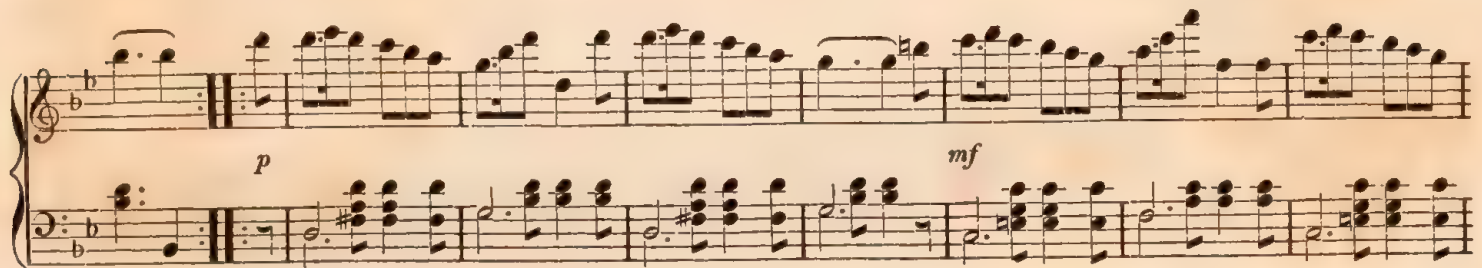
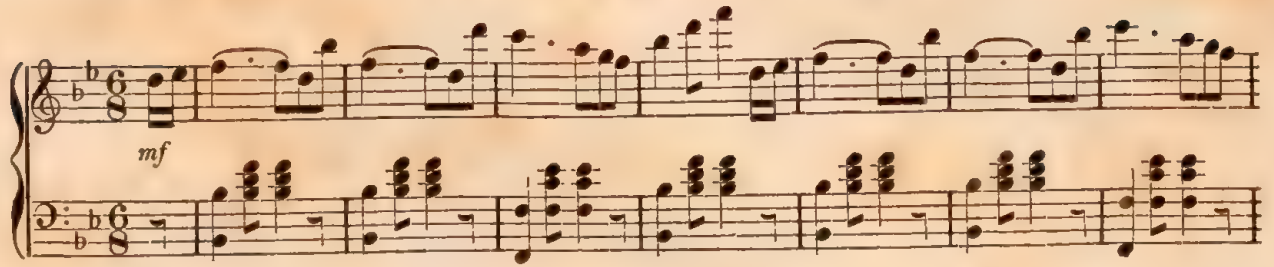
BY CHARLES JARVIS.

Allegro Moderato.



WEBSTER'S QUICK STEP.

C. HEWS.

Allegretto.

THE SEPARATION.

WRITTEN BY LORD BYRON.

ADAPTED AND ARRANGED TO A BEAUTIFUL AIR FROM BELLINI'S OPERA OF NORMA,

AND RESPECTFULLY DEDICATED TO HUGH DAVIDS, ESQ.

BY

CHARLES JARVIS.

Andante e Affettuoso.

The piano introduction is in 3/8 time, key of B-flat major. It begins with a forte (f) dynamic. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment. A 'corni.' (cornet) part is indicated in the right hand. The piece concludes with a piano (pp) dynamic.

2d Verse. These lips are mute, these eyes are dry,

Fare - - well, if ev - er fond - est prayer - -

The vocal melody is written on a single staff in 3/8 time, B-flat major. The piano accompaniment consists of two staves. The right hand has a complex, flowing accompaniment, while the left hand has a simpler, more rhythmic accompaniment. A 'dim.' (diminuendo) marking is present in the piano part.

But in my breast, and in my brain, A - - - wake the pangs that

For oth - er's weal a - vail'd on high, Mine will not all be

The vocal melody continues on a single staff. The piano accompaniment continues on two staves. A 'pp' (pianissimo) marking is present in the piano part.

pass not by, The thought that ne'er shall sleep—that ne'er shall sleep a - gain.

My

lost in air, But waft thy name be - yond—thy name be - yond the sky.

'Twere

soul nor deigns nor dares com - plain,

Though grief and pas - sion there re - bel; - - -

vain to speak, to weep, to sigh:

Oh! more than tears of blood can tell - - -

..... I on - ly know we loved in vain— I on - ly feel—Farewell! I on - ly

..... When wrung from guilt's ex - pir - ing eye, Are in that word—Farewell! Are in that

feel—Fare - well!—Farewell!—Farewell!

ad lib.

word—Fare - well!—Farewell!—Farewell!

rit.

tempo.

sfz
colla voce.

sfz

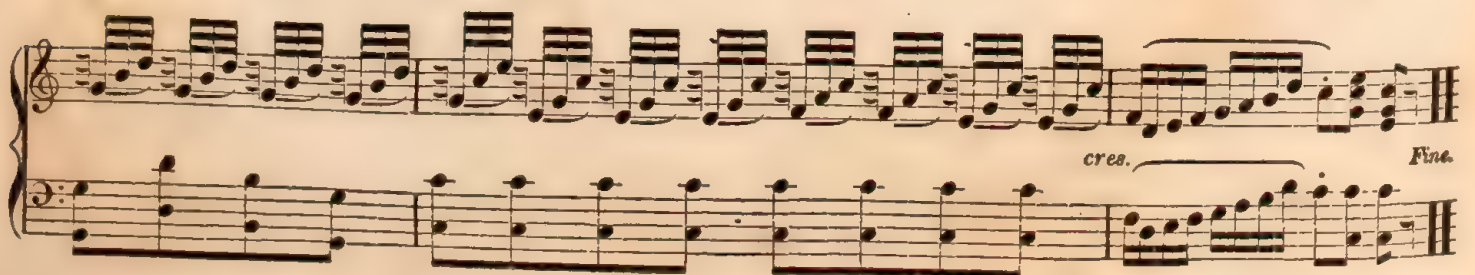
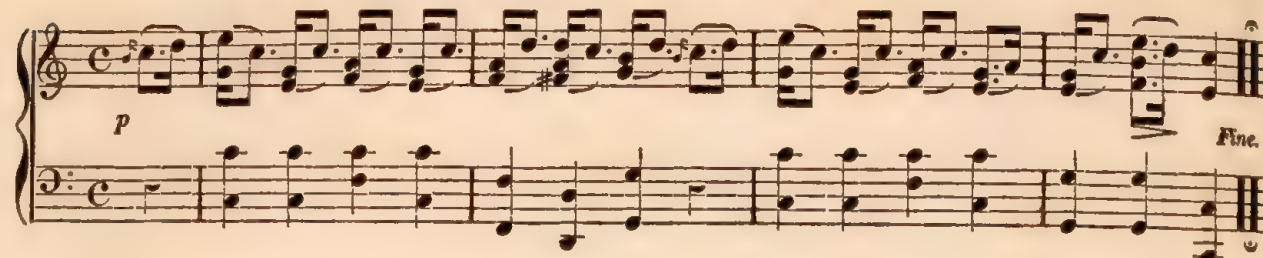
cres.

ritard.

pp

THE HIGHLAND MINSTREL BOY,

WITH VARIATIONS
BY R. SCHROEDER.

Allegretto.

p *D.C.*

LE PAPILLON...Waltz.

H. HERZ.

Allegro Moderato

p

cres. *p* *mf*

cres. *sf* *p* *dolce.* *Fine.* *p*

mf *Ped.* *

Ped. * *Ped.* * *Ped.* * *D.C.*

THE BLARNEY,

FROM THE SONGS OF THE LEGENDS AND TRADITIONS OF IRELAND.

WRITTEN AND ARRANGED BY S. LOVER, ESQ.

2d Verse. Oh! say, would you find this same

Oh! did you ne'er hear of the

Moderato.

Musical notation for the 2d Verse, featuring a treble and bass staff with piano (p) and forte (f) markings.

"Blar - ney?" There's a Castle not far from Killarney, On the top of its wall, (But take care you don't fall) There's a stone that contains all this

"Blarney," That's found near the banks of Killarney! Believe it from me, No girl's heart is free Once she hears the sweet sound of the

Musical notation for the first system of the song, featuring a treble and bass staff.

Blarney. Like a magnet its in - fluence such is, That at - traction it gives all it touches; If you

"Blarney:" The Blarney's so great a de - ceiver, That a girl thinks you're there tho' you leave her, And

Musical notation for the second system of the song, featuring a treble and bass staff.

kiss it, they say, That from that blessed day You may kiss whom you please with your Blarney.

never finds out, All the tricks you're about, 'Till she's quite gone herself with your Blarney!

Musical notation for the third system of the song, featuring a treble and bass staff.

THE SUCCESSFUL SUITOR.

A Ballad.

POETRY BY T. HAYNES BAYLY. MUSIC BY J. P. KNIGHT.

2d Verse. The minstrel came again next night, The

Allegretto.

A la - dy heard a minstrel sing One

la - dy was not sleeping; She sly - ly (though she veil'd the light) Was thro' her casement peeping. She heard him fondly

night beneath her bow'r — In wrath she cried "oh, what can bring A stranger at this hour?" She closed the casement,

breathe her name, Then saw him go with sorrow, And cried "I wonder whence he came! Perhaps he'll come to - morrow."

veil'd the lamp, The minstrel paused in sorrow, Yet said, "tho' now I must decamp, I'll try again to - morrow."

3d Verse.

Again she heard the sweet guitar,
But soon the song was broken:
Tho' songs are sweet, oh! sweeter far

Are words in kindness spoken,
She loves him for himself alone,
Disguise no more he'll borrow,
The minstrel's rank at length is known,
She'll grace a court to-morrow.

O

BARON MUNCHAUSEN'S MARCH.

BY

P. HUNTEN.

Moderno.

p

cres - - cen - - do. f

p f

sfc Fine. dolce. mezzo voce. ten.

ten. pp

pp ff dolce mezzo voce. ten. pp D.C.

ERIN IS MY HOME.

SUNG BY MR. DEMPSTER.

ARRANGED AND ADAPTED TO A BOHEMIAN MELODY

BY MOSCHELLES.

Andante Espressivo.

p dim.

2d V. If Eng - land were my place of birth, I'd love her tran - quil shore; And if Columbia were my

Oh! I have roam'd in many lands, And ma - ny friends I've met; Not one fair scene or kindly

p

home, Her free - dom I'd a - - dore: Though pleas - ant de in both I've pass'd, I

smile, Can this - fond heart for - get; But I'll confess that leaving thee, No

dream of days to come; Oh! steer my bark to Erin's Isle, For Er - in is my

more I wish to roam; Oh! steer my bark to Erin's Isle, For Er - in is my

home. Oh! steer my bark to Erin's Isle, For Er - - in is my

home. Oh! steer my bark to Erin's Isle, For Er - - in is my

ritardo.

colla voce.

home.

home.

dolce. cres. pp.

GALOPADE.

From Gustavus.

ARRANGED BY DUVERNOY.—COMPOSED BY AUBER.

Moderato.

(Repeat 8va. f)

p

(Repeat 8va. f)

f

p

f

8va.....

p

loco

mf

cres.

f

ff

ff

Fine.

H

OH WHERE, GENTLE WEST WIND.

WRITTEN BY J. K. MITCHELL.

COMPOSED EXPRESSLY FOR THIS WORK,

BY MR. HERWIG.*

Andante con Espressivo.

ENERGICO.

The piano introduction is in C major, 2/4 time. It features a series of chords and arpeggios. Dynamics include *ff*, *pp*, *soft Ped.*, *dim.*, *f*, and *pp* with *soft Ped.*. There are also *ritard.* markings and a *dim.* marking with a wedge. The piece ends with a double bar line.

2d V. "I've scaled with the eagle the tree-cover'd hill, I've skimm'd with the swallow, the lake and the rill, I've

ANDANTE.

The vocal melody is in C major, 2/4 time. It begins with a *ritard.* marking. The piano accompaniment is in C major, 2/4 time. It features a series of chords and arpeggios. Dynamics include *espress. p* and *ritard.*. The piece ends with a double bar line.

"Oh where, gentle west wind, oh where hast thou been? What sweets hast thou rifled, What friends hast thou seen? Oh

sported with bees where the fields are in bloom, And waved in the forest, the Indian's dark plume: I've swung the wild roses that

The vocal melody is in C major, 2/4 time. It begins with a *legato.* marking. The piano accompaniment is in C major, 2/4 time. It features a series of chords and arpeggios. Dynamics include *legato.*. The piece ends with a double bar line.

come to me now from my own distant vale; Come, richest of breezes, and tell me thy tale! Thy voice from the wilderness,

* The Introduction to this song was added by the Editor, with the approbation of the composer, he having omitted to make one through mistake.

crimson thy bower, I've seen thy dear friends in their fes - ti - val hour, When heaping the wine-cup, they

rustling and free, Comes loaded with incense, far dearer to me Than riches, or honours, or

drain'd it to thee, And pledges of friendship, I've brought them with me, And pledges of friendship, I've

joys of the dome; Come, breath of the wildwood, and tell of my home, Come, breath of the wildwood, and

brought them with me.

tell of my home."

3.

"I caught, ere it fell from her eye, the warm tear
Of thy mother, who wept that her son was not near;
While father, and brother, and sister replied
To the pledge, as they flush'd with affection and pride.
I linger'd to kiss the soft blush on the cheek,
Of a maiden who sighed, for no pledge could she speak—
That half-stifled sigh I have stolen away,
To sweeten the rose-buds I meet in my play."

4.

"Though dear to my soul is the tree-cover'd hill,
And rich in remembrance the lake and the rill,
Though bird, bee, and blossom, seem sweeter each day;
Oh take, if thou wilt, their loved breathings away!
But give me, dear West Wind, oh give, ere you fly,
The voice of my friends, and the tear and the sigh;
The gold of the mountains, the pearls of the sea,
Take, take!—but the sigh—give, oh give it to me!"

THE HAUNTED SPRING.

FROM THE SONGS OF THE LEGENDS AND TRADITIONS OF IRELAND.

WRITTEN AND COMPOSED BY S. LOVER, ESQ.

Allegro.

V. S.

2d Verse. The purple heath-bells blooming fair, Their fragrance round did fling, As the hunter lay, at the close of day, Beside the haunted spring Beside the

Gaily through the mountain glen, The hunter's horn did ring, As the milk-white doe escaped his bow, Down by the haunted spring, Down by the

haunt - ed spring: A la - dy fair, in robe of white, To greet the hunter came, She kiss'd a cup with jewels bright, And pledged him by his

ad lib. a tempo. haunt - ed spring: A - gain his silver horn he wound, 'Twas echo answer'd back, For neither groom nor baying hound, Was on the hunter's

name, "Oh! la - dy fair," the hunt - er cried, "Be thou my love, my blooming bride, A bride that well might grace a king, Fair

ad lib. a tempo. track, In vain he sought the milk-white doe, That made him stray and 'scaped his bow, For, save himself, no living thing Was

La - dy of the haunted spring, Fair Lady of the haunted spring.

by the silent haunted spring, Was by the silent haunted spring.

3d Verse.

In the fountain clear she stoop'd,
And forth she drew a ring;
And the bold knight his faith did plight
||:Beside the haunted spring:||
But since the day his chase did stray,
The hunter ne'er was seen,
And legends tell he now doth dwell
Within the hills so green:
But still the milk-white doe appears
And wakes the peasant's evening fears,
While distant bugles faintly ring,
||:Around the lonely haunted spring:||

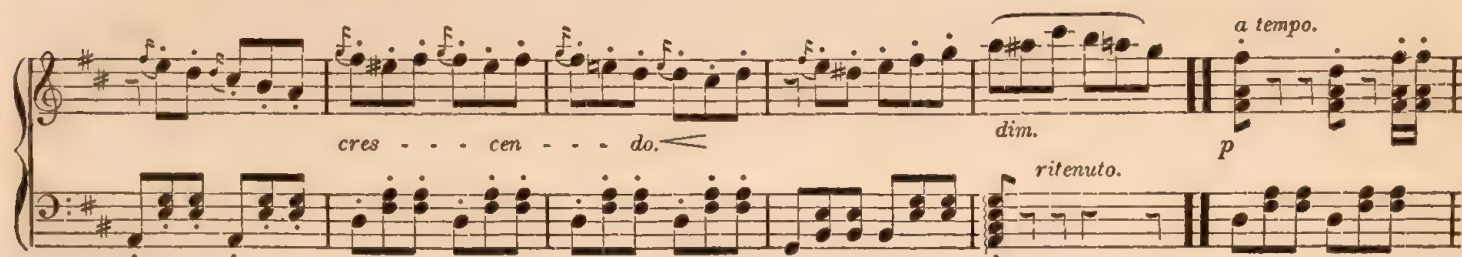
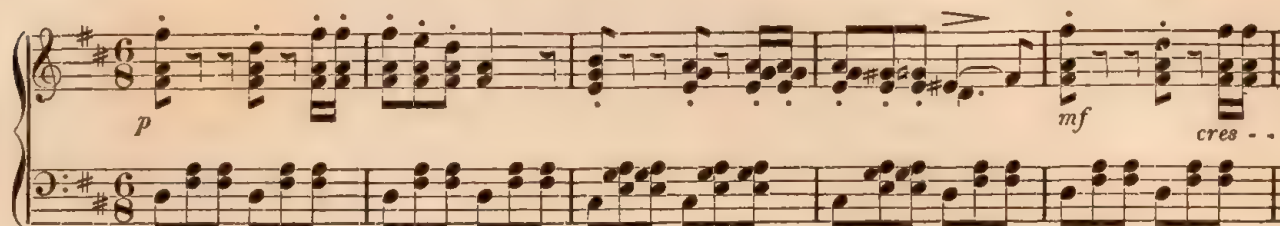
INVITATION TO DANCE.

Quadrille.

COMPOSED, AND DEDICATED TO LADY SUBSCRIBERS OF THIS WORK, BY

W. L.

Scherzando.



THE TRIUMPHAL MARCH.

ARRANGED BY CHARLES JARVIS.

THE MUSIC EXTRACTED FROM THE WORKS OF THE CHEVALIER NEUKOMM.

Marcia.

f

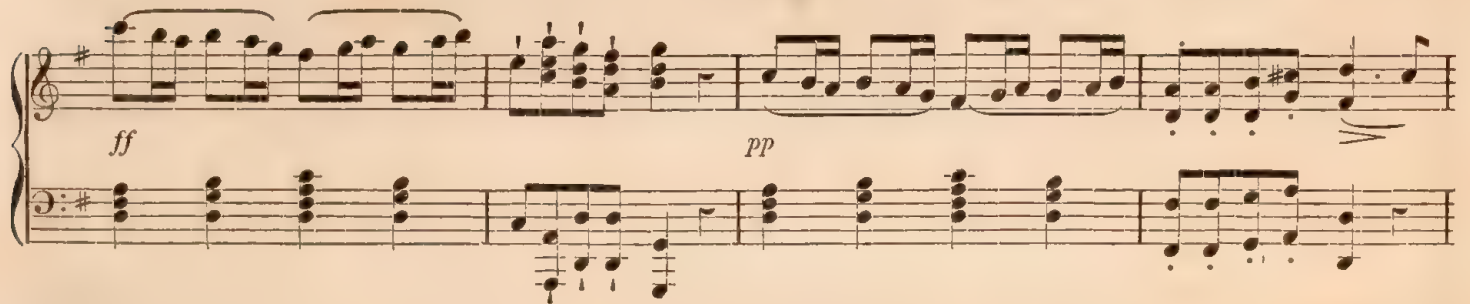
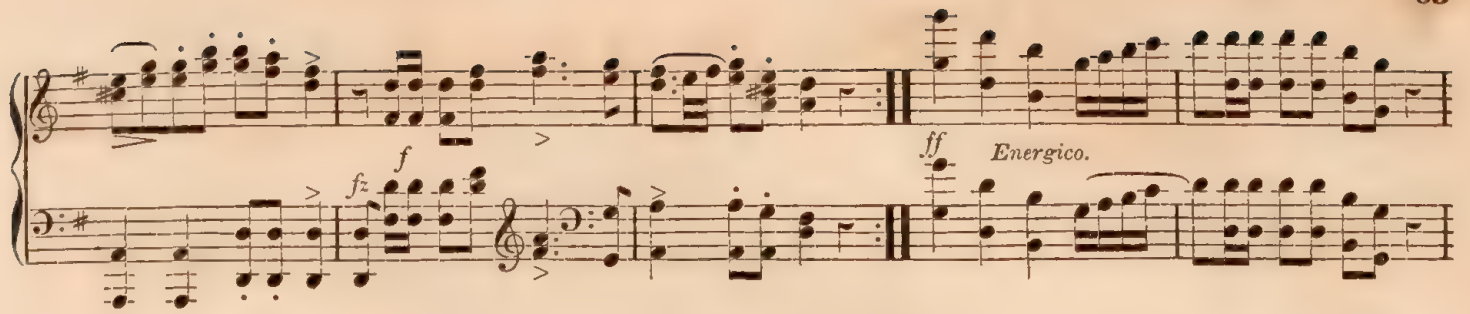
ff *cres.* *ff* *mf*

ff *dolce.* *legato.* *f*

ff *cres.*

Fine. *pp* *dolce.* *f* *pp* *soft Ped.*

TRIO.



NYDIA'S SONG,

IN BULWER'S "LAST DAYS OF POMPEII."

THE MUSIC COMPOSED BY J. BLOCKLEY.

Andante

p *cres.*

2d VERSE. Oh! happy Beam, how can'st thou

The Wind and the Beam loved the

p *p*

prove, That bright love of thine? In thy light is the proof of thy love, Thou

Rose, And the Rose loved one; For who recks the wind where it blows? Or

p

hast, thou hast but to shine!

How its love can the Wind re...

loves, or loves not the Sun?

None knew whence the humble Wind

schierz.

... veal? Un - wel - - - come its sigh; Mute, mute to its Rose let it steal— Its

stole, Poor sport of the skies— None dream'd that the wind had a soul, In its

sost. *leggiero.*

proof is to die! The Wind and the Beam loved the Rose, And the Rose loved

calando. *tempo.*

mourn - - - ful sighs! The Wind and the Beam loved the Rose, And the Rose loved

calando. *tempo.*

one; For who recks the Wind where it blows Or loves, or loves not the

one; For who recks the Wind where it blows? Or loves, or loves not the

Sun?

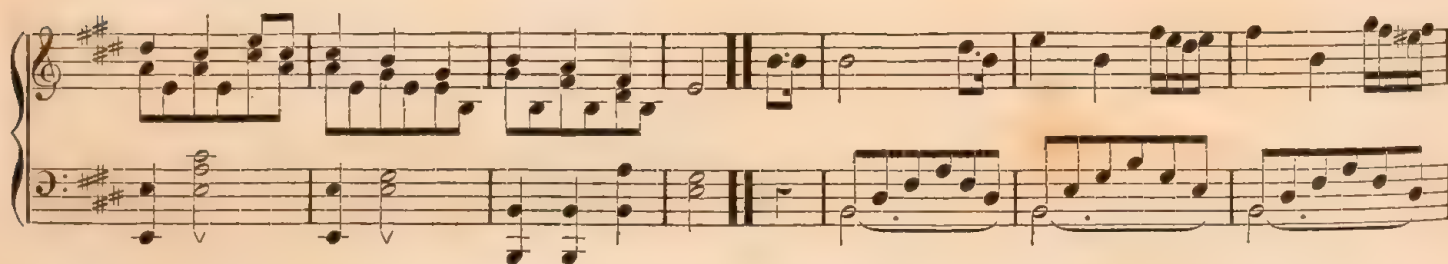
Sun!

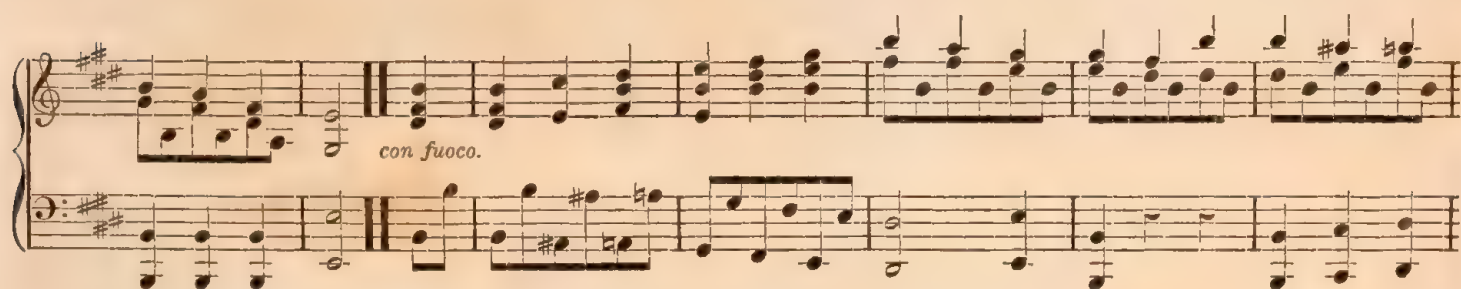
cres.

CLARA WALTZ.

COMPOSED AND ARRANGED FOR THE PIANO FORTE

BY BEETHOVEN.

Moderato.



MY OWN ONE.....Song.

ADAPTED TO A FAVOURITE SCOTCH AIR, BY DAVID LEE.

Moderato.



2d VERSE. My own one! My own one! When I woo'd with song and vow, Though thy

My own one! My own one! Whom I have loved so well; With thy

Fine.

beau - ty woke my spiri't's pride, Thou wert not so dear as now.

I loved thee then, that others praised The

ra - ven hair, and gentle smile, And thy bright eyes' silent spell;

Oh! what is this cold world to us, 'Mid

charms which I had won; But now, when they for - get to gaze, 'Tis for thy - - - self a - lone!

such a fate as ours? A shadow o'er life's sunny path, A blight on fancy's flow'rs.

D.C.

3d VERSE.

My own one! my own one!
Though thy beauty may decay,
Still the flow'ry fetters round my heart,
Can ne'er be torn away;

Thine eye may lose its look of light,
Less lure the world may see,
But thou wilt still be fair and dear,
My own one! unto me.

GENTLE MARY....Song.

WORDS BY G. H. BARDOUR. MUSIC BY WM. C. PETERS.

Delicato.



2. Kind, kind and gentle is she, Kind is my Mary; The tender blossom o' the tree Nae purer is than Ma-ry.

Kind, kind and gentle is she, Kind is my Mary; The tender blossom o' the tree Can ne'er compare wi' Ma-ry.

Oh, shouldst thou meet some haugh-ty lass, Her head wi' pride and

Her brow is fair as win-ter's snow, Her cheeks wi' mo-dest

Fine.

fol-ly toss; Ne'er look on her, but let her pass, For oh, she's not my Mary. Sae

ro-ses glow, And dove-like glances sweet-ly flow, Fra' out the een of Mary. Sae

D.C.

D.C.

3.

But see you one, wi' modest air,
Bedeck'd wi' beauties soft and rare;
That makes your heart feel sweetly sair,
Oh weel ye ken, 'tis Mary. Sae kind, &c.

4.

And when you come to know her mind,
In nature's purest lore enshrined;
Gang through the world, ye'll never find
Anither like my Mary. Sae kind, &c.

HAPPY MAIDENS.

FROM THE FRENCH.

ADAPTED TO A BEAUTIFUL AIR FROM "LE CHAPERON BLANC,"

AND ARRANGED FOR ONE, OR TWO EQUAL VOICES

BY CHARLES JARVIS.—THE MUSIC BY AUBER.

Allegro Moderato.

(1st time let voice alone. *p*)
(2d time together. *f*)

1st Verse. Come, maids, and dance with me, Merrily— merrily, Who would not joyful be? Cheerily, Cheerily. Come, those, who

2d Verse. Come, maids, and dance with me, Merrily— merrily, Who would not joyful be? Cheerily, cheeri-ly. Light forms are

pp *p*

legato.

ANIMATO.

step the lightest, Come those whose eyes are brightest, All join with voices sweet, All trip on airy feet. We'll gaily dance to light and sportive

(Repeat the 1st strain.) *f*

D.C. *f*

gliding near us, Sweet voices glad and cheer us, Wild flowers, wet with dew, Cast fragrance round us too. We'll gaily dance till darkling night shall

D.C. *f*

measure ; *p* What a scene of bliss, Mirth and happiness, *f* What can we feel but innocence and pleasure? As the evening
 hover O'er the scene of bliss, *p* Mirth and happiness, *f* Then homeward lie when all our sports are o-ver, Seeking new de-

Sva-----loco

p *f*

(1st time 1st voice alone. *p*)
 (2d time together. *f*)

light Glistens soft and bright. Come, maids, and dance with me, Merrily—merrily, Who would not
 light In visions of the night. Come, maids, and dance with me, Merrily—merrily, Who would not

legato.

joyful be, Cheerily, cheerily.

joyful be, Cheerily, cheerily.

f *fz*

WOOD UP,
OR
THE MISSISSIPPI QUICK-STEP.
J. HOLLOWAY.

Spirito.

f

p *fz*

p *fz*

(POST HORN.) (TRUMPET.) (BUGLE.) (TRUMPET.) (POST HORN.) (BUGLE.) *fz*

f *p* *f*

p *f*

1st time. 2nd time.

THE ELSSLER QUADRILLES.

ARRANGED BY CHARLES JARVIS,

AND RESPECTFULLY DEDICATED TO MISS HELEN M. COLTON.

LA CRACOVIEENNE.

NO. 1.
Le Pantalon.

INTRODUCTION.

Chassé all—Forward two—Cross over—Chassé—Cross to place—Balancé.

LA TARENTULE.

NO. 2
L'Etc.

Musical score for 'LA TARENTULE' in 2/4 time, key of B-flat major. The score consists of four systems of piano accompaniment. The first system includes dynamic markings *ff* and *fz*. The second system includes accents (^). The third system includes a piano (*p*) marking. The fourth system includes a *D.C.* (Da Capo) marking. The music features a mix of eighth and sixteenth notes, often beamed together, and some chords.

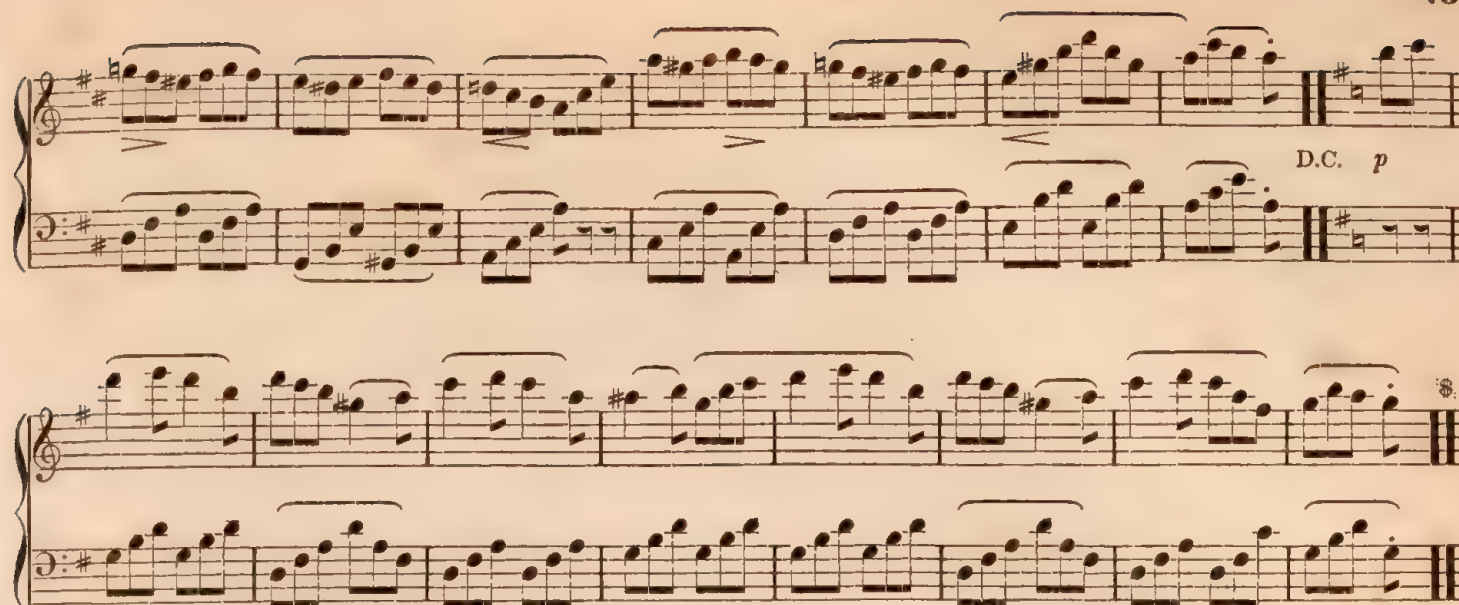
Forward two—Cross over—Chassé and cross to place—Balancé and turn partners.

LA SMOLENSKA.

INTRODUCTION

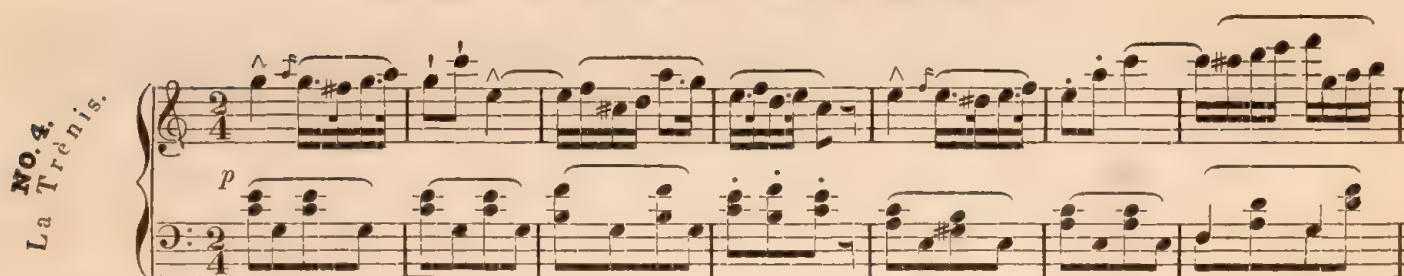
NO. 3
La Poule.

Musical score for 'LA SMOLENSKA' in 6/8 time, key of D major. The score includes an introduction and two systems of piano accompaniment. The first system includes dynamic markings *f*, *ff*, and *p*. The second system includes a mezzo-forte (*mf*) marking. The music is characterized by rapid sixteenth-note passages and some chords.



Right hand across, left hand back—Balancé on a line and half promenade—Forward two and back—Half right and left to places—
Swing corners.

LA SYLPHIDE.



Forward two—Cross over—Chassé—Cross to places—Balancé and turn partner—Ladies chain—Promenade half round and half right
and left to places.

EL JALEO DE JERES.

No. 5.
Final c.

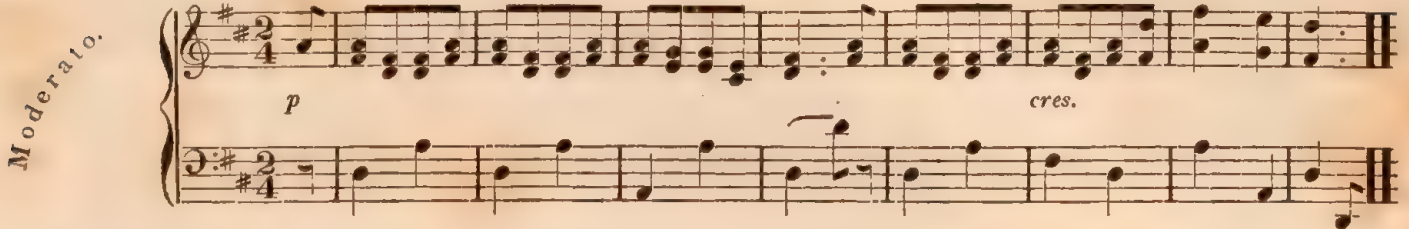
The musical score is written for piano in 6/8 time, featuring a key signature of one sharp (F#). It consists of five systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, bar lines, and dynamic markings. The first system begins with a piano (*p*) dynamic. The second system ends with a fortissimo (*ff*) dynamic. The third system includes piano (*pp*) and fortissimo (*ff*) markings. The fourth system includes a *D.C.* (Da Capo) marking and a fortissimo (*ff*) dynamic. The fifth system also includes a *D.C.* marking. The score is a continuous piece of music, likely intended for a dance or theatrical performance.

Forward four and back—Half right and left—Side couples the same—Chassé all and change partners—Promenade half round—Repeat till partners meet.

FANNY GREY.

A BALLAD OF REAL LIFE.

WRITTEN AND COMPOSED BY THE HON. MRS. NORTON.



2d V. "Now pray, my love, put by that frown, and don't begin to scold! You really will persuade me soon you're growing cross and old. — I

Well, well, Sir! so you're come at last! I thought you'd come no more: I've waited, with my bonnet on, from one till half-past four! — You

on - ly stopp'd at Grosv'nor gate, young Fanny's eye to catch:

I won't, I swear I won't be made to keep time like a watch! I

know I hate to sit alone, un - settled where to go: You'll break my heart—I feel you will—if you con - tinue so! You'll

won't, I swear I won't be made to keep time like a watch!"

break my heart—I feel you will—if you con - tinue so!

3d VERSE.

It took you, then, two hours to bow? Two hours!—Take off your hat; You jealous,—and of such a girl as little Fanny Grey! I saw you making love to her, at Lady Glossop's ball!"

4th VERSE.

"Now really, Jane, your temper is so very odd to-day! You jealous,—and of such a girl as little Fanny Grey! Make love to her! Indeed, my dear, you could see no such thing: I sat a minute by her side, to see a turquoise ring!"

5th VERSE.

"I tell you that I saw it all, the whisp'ring and grimace, The flirting and coquetting, in her little foolish face, Oh! Charles, I wonder that the earth don't open, where you stand— By the heav'n that is above us both, I saw you kiss her hand!"

6th VERSE.

"I didn't love! Or if I did,—allowing that 'tis true,— When a pretty woman shows her rings, what can a poor man do? My life, my soul, my darling Jane! I love but you alone, I never thought of Fanny Grey—(How tiresome she's grown)!"

7th VERSE.

"Put down your hat,—don't take your stick!—Now prithee, Charles, do stay! You never come to see me now, but you long to run away. There was a time, there was a time, you never wish'd to go.— What have I done, what have I done, dear Charles, to change you so?"

8th VERSE.

"Pooh, pooh, my love! I am not changed—but dinner is at eight; And my father's so particular, he never likes to wait. Good bye!" "Good bye! You'll come again?" "Yes, one of these fine days!" "He's turn'd the street—I knew he would—He's gone to Fanny Grey's!"

THE MOONLIT DELL.

Song

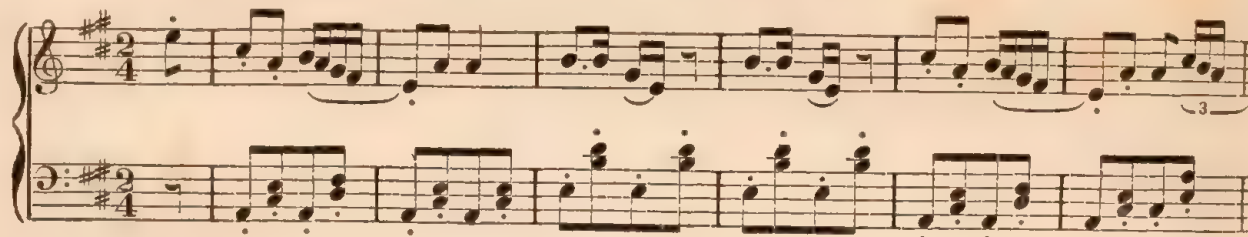
WRITTEN EXPRESSLY FOR THIS WORK.

AND AFFECTIONATELY DEDICATED TO MISS ANNIE S. CRAWFORD,

BY M. H. R.

ARRANGED FOR THE PIANO FORTE BY C. JARVIS.—MUSIC BY G. RIMBAULT.

Light & Graceful.



Hark! hark! the fairy me-lo-dy Softly pealing, softly pealing, O'er the woodland—

The first system of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The piano part includes dynamic markings *fz* (forzando) and *p* (piano). The melody is in G major, 2/4 time.

o'er the lea, So gently on us stealing. Come let us forth beneath the moon, To

The second system continues the vocal melody and piano accompaniment. It includes dynamic markings *pp* (pianissimo), *fz* (forzando), and *pp* (pianissimo). The melody is in G major, 2/4 time.

view the scene so merry, And hasten, or they'll all be gone, If we should longer tarry; Then

let us seek the moonlit dell, Softly stepping, softly stepping, Not a breath must break the spell That

all the world is keep - ing, keep - ing, all the world is keep - - ing.

Sva loco

The morning dawns—but ere the light
Gently breaking—gently breaking,
Through the darkling shades of night,
The woodland songsters waking,
The dance is o'er—the elves have fled,
Yet still afar are stealing

2d VERSE.

See! see, they come—the elfin train,
Tripping lightly—tripping lightly,
On the soft and velvet green,
While stars are shining brightly;
Not a sound must now betray
That mortals near them hover,
A breath would fright the elves away,
If they our forms discover.
Then let us seek, &c.

3d VERSE.

Sweet strains from every mossy bed,
Their hiding-place revealing;
Then let us quit the lonely dell,
They are sleeping—they are sleeping,
Morn hath broke the magic spell
That all the earth was keeping.

MOUNTAIN QUICK-STEP.

COMPOSED EXPRESSLY FOR THIS WORK,

AND RESPECTFULLY DEDICATED TO JOSHUA M. MILLER, ESQ. OF BALTIMORE.

BY M. WIESEL.

Quick-Step.

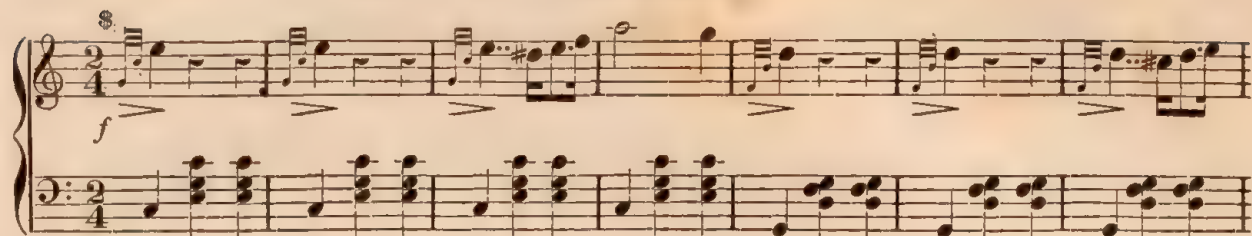
TRIO.

LADY WALTZ.

COMPOSED EXPRESSLY FOR THIS WORK,

BY LA PLUME.

Allegro con Spirito.



RORY O'MOORE.

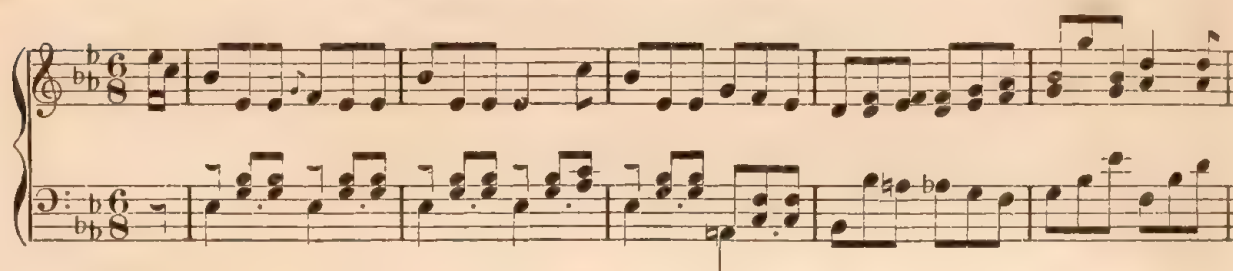
A Favourite Ballad.

SUNG BY MR. POWER.

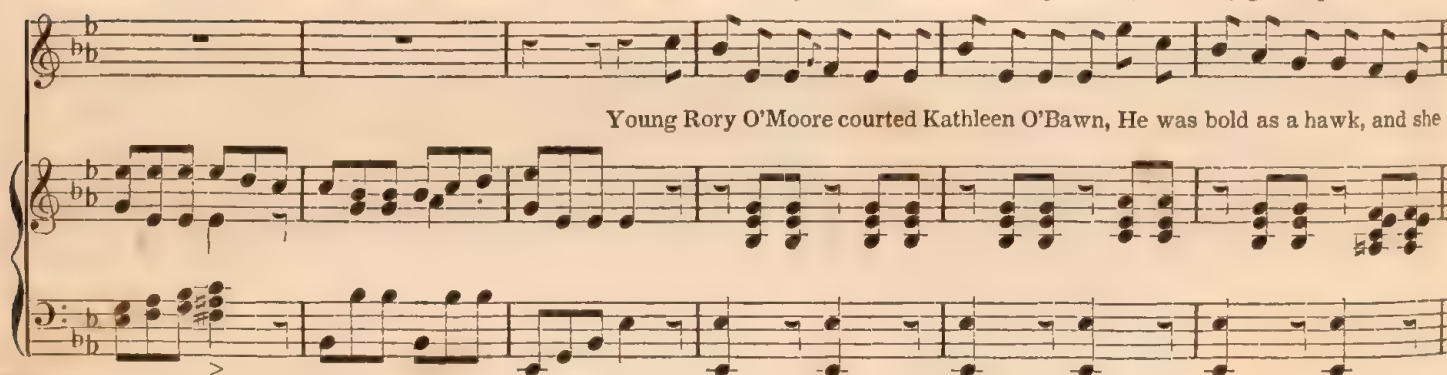
WRITTEN AND ADAPTED TO AN IRISH MELODY,

BY SAMUEL LOVER.

Lively.

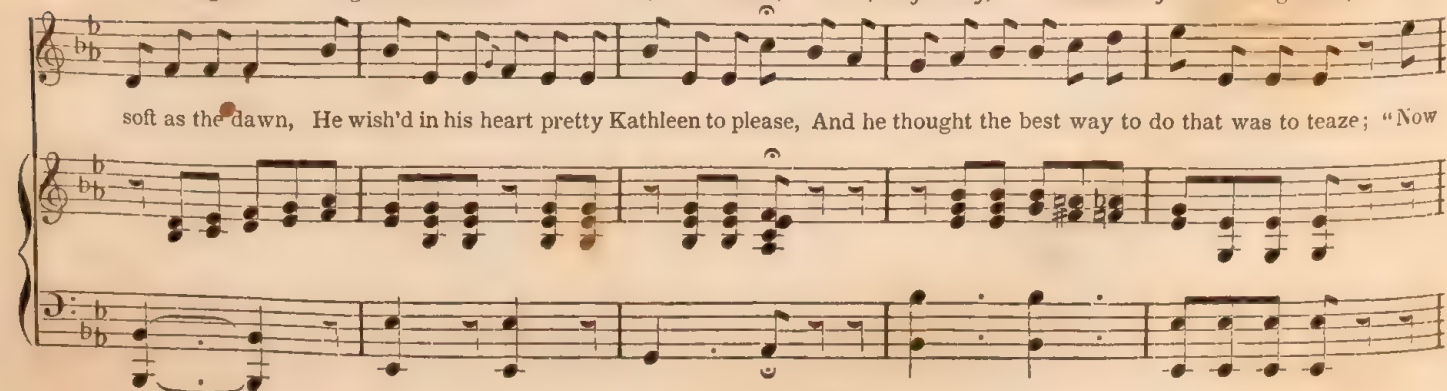


2d VERSE. "Indeed then," says Kathleen, "don't think of the like, For I half gave a promise to



Young Rory O'Moore courted Kathleen O'Bawn, He was bold as a hawk, and she

Soothing Mike, 'The ground that I walk on he loves, I'll be bound,' "Faith," says Rory, "I'd rather love you than the ground," "Now,



soft as the dawn, He wish'd in his heart pretty Kathleen to please, And he thought the best way to do that was to tease; "Now

Rory, I'll cry if you don't let me go, Sure I dream every night that I'm hating you so!" "Oh!" says Rory, "that same I'm de-

ad lib.

colla voce.

lighted to hear, For dhramas always go by contrairies my dear; Oh! Jewel, keep dreaming that same till you die, And bright

espress.

colla voce.

colla voce.

morning will give dirty night the black lie, And 'tis plazed that I am, and why not to be sure? Since 'tis all for good luck," says bold

Rory O'Moore.

Rory O'Moore.

3d VERSE.

"Arrah Kathleen, my darlint you've teased me enough,
And I've thrash'd for your sake Dinny Grimes and Jim Duff,
And I've made myself drinking your health quite a baste,
So I think, after that, I may talk to the priest:"*

Then Rory, the rogue, stole his arm round her neck,
So soft and so white, without freckle or speck,

And he look'd in her eyes that were beaming with light,
And he kiss'd her sweet lips—don't you think he was right?
"Now Rory leave off, Sir—you'll hug me no more,
That's eight times to-day that you've kiss'd me before;"
"Then here goes another," says he, "to make sure,
For there's luck in odd numbers," says Rory O'Moore.

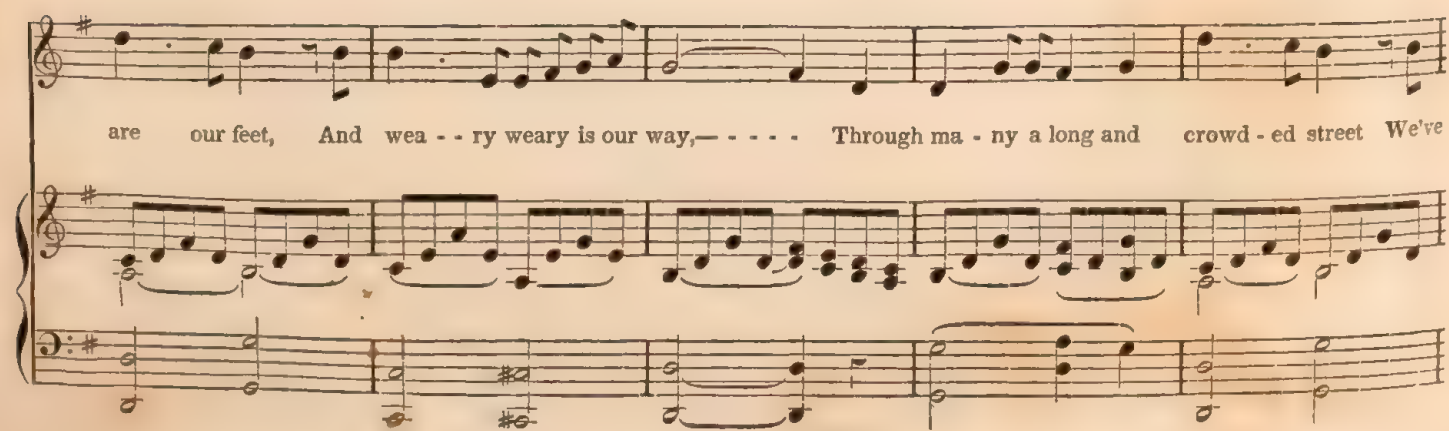
* Paddy's mode of asking a girl to name the day.

THE ORPHAN BALLAD-SINGERS.

A Ballad.

COMPOSED BY HENRY RUSSELL.

Andante Moderato.



con espress.
wander'd mournfully to - day; My lit - - - tle sister she is pale, — She is too tender and too

dolce. p

ad lib. *a tempo.*
young - - - - To bear the autumn's sullen gale, — - - - And all day long the child has sung.

ad lib. assai.
colla voce. *colla voce.* *a tempo. cres.*

dim.

2d VERSE.

She was our mother's favourite child,
Who loved her for her eyes of blue,
And she is delicate and mild,
She cannot do what I can do.
She never met her father's eyes,
Although they were so like her own;
In some far distant sea he lies,
A father to his child unknown.

3d VERSE.

The first time that she lisp'd his name,
A little playful thing was she:
How proud we were—yet that night came
The tale how he had sunk at sea.
My mother never raised her head;
How strange, how white, how cold she grew!
It was a broken heart they said—
I wish our hearts were broken too.

4th VERSE.

We have no home—we have no friends,
They said our home no more was ours,
Our cottage where the ash-tree bends,
The garden we had fill'd with flowers.

The sounding shells our father brought,
That we might hear the sea at home;
Our bees, that in the summer wrought
The winter's golden honeycomb.

5th VERSE.

We wander'd forth mid wind and rain,
No shelter from the open sky;
I only wish to see again
My mother's grave, and rest, and die.
Alas, it is a weary thing
To sing our ballads o'er and o'er;
The songs we used at home to sing—
Alas! we have a home no more!

DO NONE REMEMBER ME.

WRITTEN BY T. H. BAYLY, ESQ.

THE MUSIC COMPOSED EXPRESSLY FOR THIS WORK.

AND RESPECTFULLY DEDICATED TO MISS REBECCA M. GASKILL,

BY CHARLES JARVIS.

*Andante
e Affettuoso.*

The piano introduction is in 2/4 time, key of D major. The right hand features a melody of eighth and quarter notes, starting with a *dolce. pp* marking. The left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a *dim.* marking and a final chord. A *(Soft Ped.)* instruction is placed below the first few measures of the left hand.

The first line of the song is in 2/4 time, key of D major. The vocal line begins with the lyrics "It was a Sabbath morn, The bell had chimed for church; And the young and gay were gather - ing A -". The piano accompaniment consists of chords and moving lines in both hands, with a *pp* marking in the left hand.

The second line of the song continues in 2/4 time, key of D major. The vocal line includes the lyrics "ad lib. - - round the rustic porch, There came an a - ged man, In a soldier's garb was he And". The piano accompaniment continues with chords and moving lines, featuring a *colla voce.* marking in the left hand and a *a tempo.* marking in the right hand.

gazing round the group, he cried, "Do none re - member me!" And gazing round the group, he cried, "Do

none re - member me!"

cadenza.
colla voce.
a tempo.
mf

cres.
dim.
fz
ppp

Ending for 1st & 2d Verse. 3d Verse.

dolce. pp
dim.

(Soft Ped.)

2d VERSE.

The veteran forgot
His friends were changed or gone,
The many forms around him there
As children he had known.
He pointed to the spot
Where his dwelling used to be,
Then told his name, and smiling said,
"You now remember me."

3d VERSE.

Alas! none knew him there;
He pointed to a stone
On which the name he breathed was traced,
A name to them unknown.
And then the old man wept,
"I am friendless now," cried he,
"Where I had many friends in youth,
Not one remembers me."

PRINCE ALBERT'S BAND MARCH.

COMPOSED BY STEPHEN GLOVER.

Allegro Spirito.

p

(Repeat 2da. f) *mf* *f*

dolce. *f* *ff*

1st time. *(Repeat 2da. f)*

fz Fine. f p f p

1st time. *2da. time.* *(Repeat 2da. pp) D.C.*

INAUGURATION WALTZ.

COMPOSED BY KALLIWODA.

Andante Moderato.

f *p*

f

p *Fine.*

dolce. 1st time. 2d time.

3

1st time. 2d time. *D.C.*

3

M

THE IRISH VOLUNTEERS.

PARADE MARCH AND QUICK-STEP,

INTRODUCING RORY O'MOORE.

COMPOSED EXPRESSLY FOR, AND RESPECTFULLY DEDICATED TO THEIR COMMANDER,

CAPTAIN JAMES GOODMAN.

BY FRANCIS JOHNSON.

Ala Militaire.





First system of musical notation, featuring a treble and bass staff. The treble staff contains a continuous eighth-note melody. The bass staff features a series of chords, with a dynamic marking of *f* (forte) appearing in the second measure.



Second system of musical notation, continuing the piece. The treble staff has a melody with some rests. The bass staff has chords, with dynamic markings of *f* and *ff* (fortissimo).



Third system of musical notation. The treble staff includes a section labeled "SOLO Eb BUGLE." with a key signature change to one flat. The system concludes with the instruction "Fine. dolce." and a pedal point marked "Ped." with a fermata.



Fourth system of musical notation, featuring extensive triplet markings in both the treble and bass staves. A pedal point is indicated with "Ped." and a fermata.



Fifth system of musical notation. The treble staff begins with a section marked "Tutti." and a dynamic marking of *f*. The system ends with a section marked "SOLO." and a dynamic marking of *f*.



Sixth system of musical notation, featuring triplet markings. The system concludes with the instruction "D.C." (Da Capo) and a repeat sign.

MICKEY FREE'S QUICK-STEP.

Con Spirito.

f Corni. *mp*

cres.

p *cres.* *f* *mp* *fz*

mp *f*

(Repeat 8va. f) *Fine. mf*

f *D.C. al Segno.*

FONDEST AFFECTIONS STILL CLING TO HOME.

FROM THE OPERA OF THE AMBASSADRESS.

COMPOSED BY D. F. E. AUBER.

Andante Con Moto.

'Tis not the valley, mountain, and

grove, Haunts of my childhood, scenes of my love, Not for these only, feel I a care, But for the kind hearts still beating

there: Skies may be brighter but ne'er beguile My heart from the love of its own sunny isle, Footsteps may wander, hearts cannot

roam, Fondest af - fections still cling to home! Fondest affections still cling to home!

2d VERSE.

Home! there's a magic e'en in the name
Cottage or palace still 'tis the same;
Fond hearts may sever, true ones may
roam,
But their affections still cling to home!
'Tis not the valley, mountain and grove,
Haunts of my childhood, scenes of my
love,
Not for these only shed I a tear,
But for the kind hearts still beating
there. :||

THE EVENING PRIMROSE.

Romance.

WRITTEN EXPRESSLY FOR THIS WORK BY M. H. R.

ARRANGED BY CHARLES JARVIS.

COMPOSED BY MADEMOISELLE LOISA PUGET.

Allegretto piu Andantino.

f *p* *mf*

p e leggiero.

'Twas a love - ly summer's eve, And the sun was sink - ing

sfz *p*

cres. *dim.*

low, All the flow' - rets seem'd to grieve As they saw his glo - - ries

cres. *dim.*

go; *pp* For they wept—ere they slept, Tear-drops so bright, That they fell like a spell On the

night. Now the moon brighter shone With lucid ray, And the sun sinking down Stole a - -

dim. ritardo.

cres.

--- way.

mf *sfz* *cres.* *pp*

2d VERSE.

All in vain the orb of night
 Shed her lustre far and wide—
 All in vain the stars so bright
 Came out twinkling by her side,
 Closely sealed o'er the field
 Each tiny cup
 Dews so wet—closer yet
 Shut them up.
 While the sun brightly shone
 How glad were they,
 But, alas! how they pass
 Soon away.

3d VERSE. ■

But there is a simple flower
 That avoids the sunny glare,
 And at this all-peaceful hour
 Sheds her fragrance in the air;
 There is one—only one—
 She loves the night,
 Modestly hideth she
 From the light,
 Winning one, let us shun
 Like thee the glare
 Seek for worth not in earth,
 'T is not there.

LA CHASSE.

FROM THE CELEBRATED OPERA OF ZANETTA.

ARRANGED BY CHARLES JARVIS.—COMPOSED BY AUBER.

Allegretto Moderato.

The musical score is written for piano and consists of six systems of music. The first system is marked *Allegretto Moderato.* and features a key signature of one sharp (F#). The tempo and key signature are indicated by a curved line and a sharp sign respectively. The score includes various dynamics such as *p* (piano), *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). There are also accents and a *dim.* (diminuendo) marking. The piece concludes with a *Fine.* marking.

GISELLE WALTZ.

F. BURGMÜLLER.

Vivo. (♩ = 72)

First system of the Gisele Waltz score, measures 1-8. The music is in 3/4 time. The right hand features a series of eighth-note chords and single notes, while the left hand plays a steady eighth-note accompaniment. Dynamics include *ff*, *p*, and *cres.*

Second system of the Gisele Waltz score, measures 9-16. The right hand continues with eighth-note patterns, including some triplets. The left hand maintains the eighth-note accompaniment. Dynamics include *f* and *p ben legato*. A *VALE* marking is present above the first measure of this system.

Third system of the Gisele Waltz score, measures 17-24. The right hand features eighth-note chords and single notes. The left hand continues the eighth-note accompaniment. Dynamics include *piu. f*.

Fourth system of the Gisele Waltz score, measures 25-32. The right hand continues with eighth-note patterns. The left hand maintains the eighth-note accompaniment. Dynamics include *dim.* and *p*.

Fifth system of the Gisele Waltz score, measures 33-40. The right hand features eighth-note chords and single notes. The left hand continues the eighth-note accompaniment. Dynamics include *Ped. ** and *Ped. **.

Sixth system of the Gisele Waltz score, measures 41-48. The right hand continues with eighth-note patterns. The left hand maintains the eighth-note accompaniment. Dynamics include *f* and *cres.*

SONG OF THE TEE-TOTALLER.

WRITTEN BY THE REV. GEORGE W. BETHUNE, D. D.

THE MUSIC COMPOSED EXPRESSLY FOR THIS WORK.

AND RESPECTFULLY DEDICATED TO LEWIS C. LEVIN, ESQ.

BY CHARLES JARVIS.

[FROM THE LADY'S MUSICAL LIBRARY.]

Animato e Moderato.

A TEMPO DI MARCIA.

mf *vigoroso.*

cres.

Let others praise the ru - by bright In the red wine's sparkling

Fine, marcato. *cres.*

glow, But dearer to me is the diamond light Of the fountain's clearer flow: The feet of earthly

p sotto voce. *p*

men have trod The juice from the bleeding vine, But the stream comes pure from the hand of God To fill this cup of mine.

TREBLE. (1st time Solo, *mp*)
(2d time Chorus, *ff*)

ALTO. Then give me the cup of cold water! The clear, sweet cup of cold water; For his arm is strong, tho' his

TENOR. Then give me the cup of cold water! The clear, sweet cup of cold water; For his arm is strong, tho' his

BASS. Then give me the cup of cold water! The clear, sweet cup of cold water; For his arm is strong, tho' his

(1st time *p*)
(2d time *f*)

toil be long, Who drinks but the clear cold wa - ter, Who drinks but the clear cold wa - ter.

toil be long, Who drinks but the clear cold wa - ter, Who drinks but the clear cold wa - ter.

ff D.C.

2d VERSE.

The dew-drop lies [in the*] floweret's cup,
How rich [is its] perfume now!
[And the] fainting Earth with joy looks up,
When Heaven sheds rain [on her] brow:
The brook goes forth with a pleasant voice
To gladden the vale along,
And the bending trees on her banks rejoice,
To hear her quiet song:
Then give me the cup of cold water!
The clear, sweet cup of cold water;
For bright is his eye, and his spirit high,
Who drinks but the clear cold water!

3d VERSE.

The lark soars up [with a] lighter strain
When the wave has washed her wing,
[And the] steed flings back his 'thundering mane'
In might [of the] crystal spring:
This was the drink of Paradise,
Ere blight on her beauty fell,
And the buried streams of her gladness rise
In every moss-grown well:
Then here's to the cup of cold water!
The pure, sweet cup of cold water;
For Nature gives to all that lives
But a drink of the clear cold water.

N*

* All words enclosed thus [] are to be sung to one note.

GALOPADE,

FROM THE CELEBRATED BALLET GISELLE.

COMPOSED BY ADAM.

Galop.

(2d time 8va. alta ff)

pp

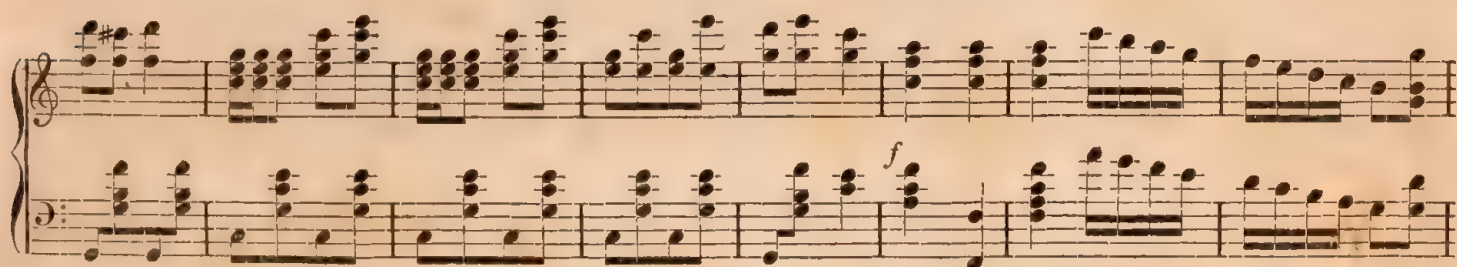
pp

f

1st time. 2d time.

(2d time 8va. alta.)

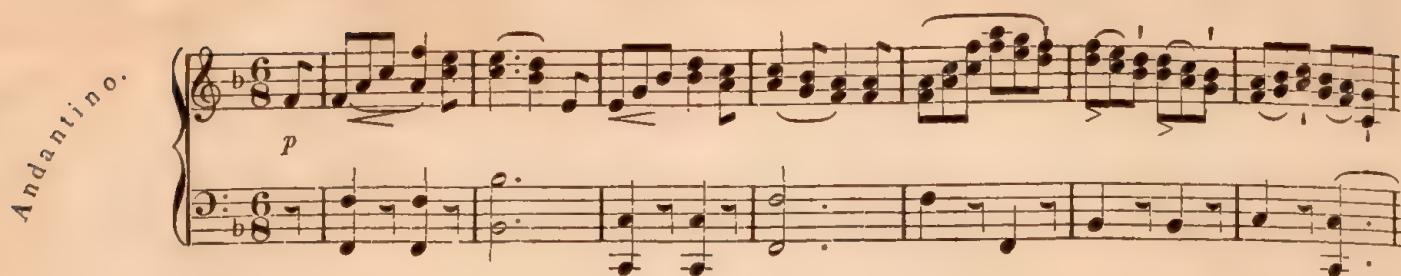
pp *Ped.* *Ped.*



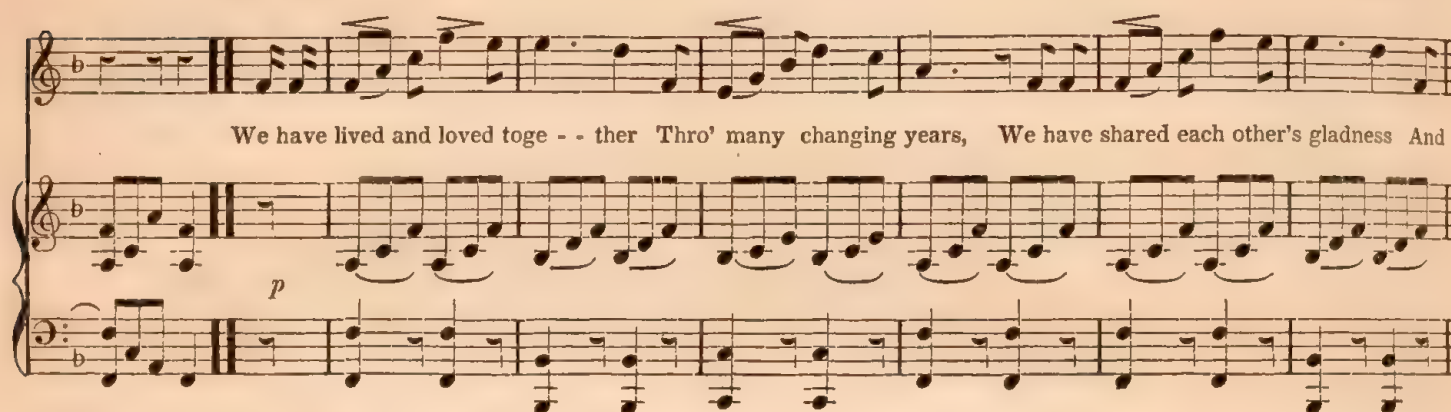
THE HAPPY COUPLE.

COMPOSED BY HENRI HERZ.

Andantino.

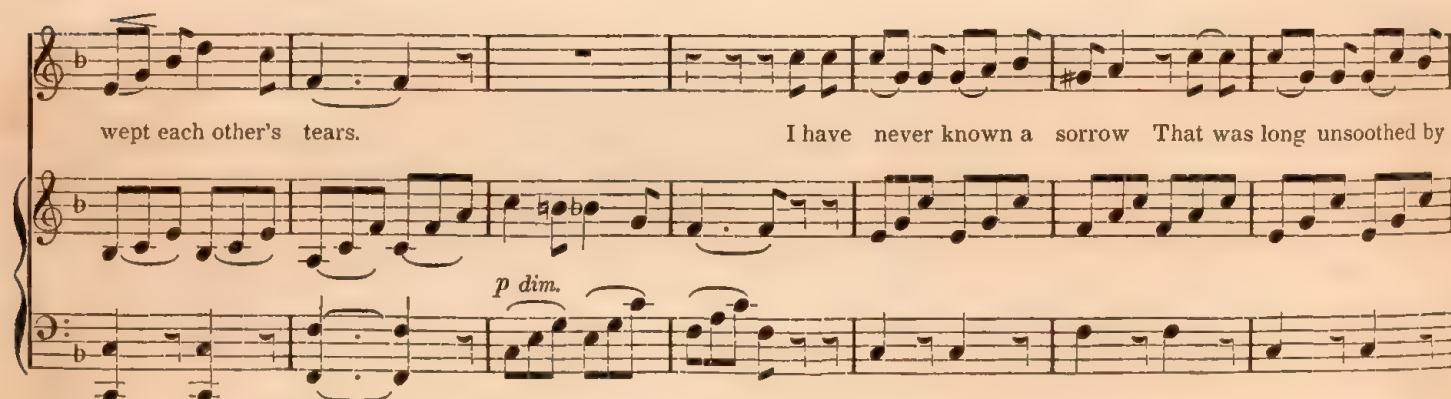


p



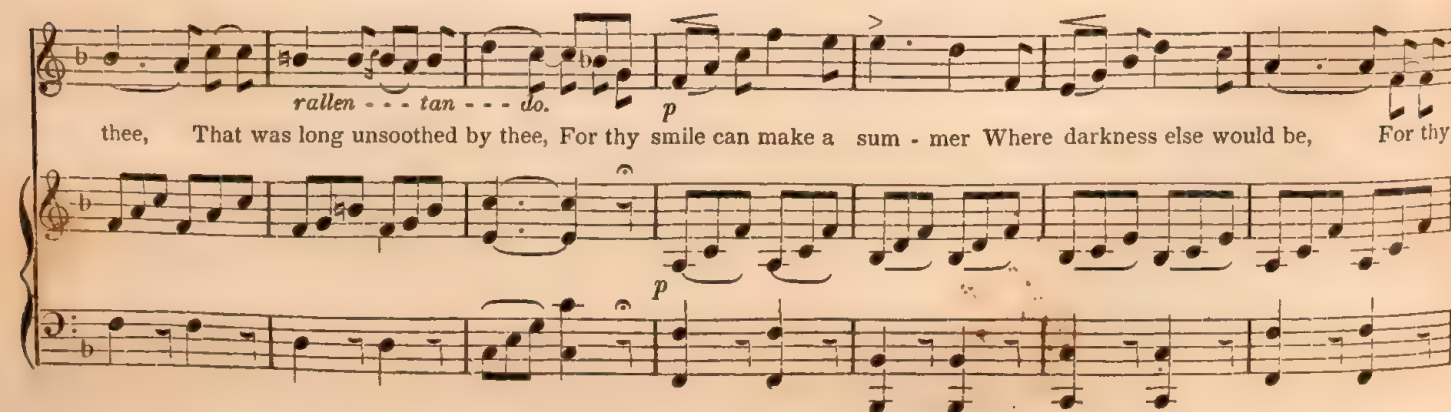
We have lived and loved toge - - ther Thro' many changing years, We have shared each other's gladness And

p



wept each other's tears. I have never known a sorrow That was long unsoothed by

p dim.



rallen - - - tan - - - do. *p*

thee, That was long unsoothed by thee, For thy smile can make a sum - mer Where darkness else would be, For thy

p

smile can make a summer Where darkness else would be.

2d VERSE.

Like the leaves that fall around us
In Autumn's fading hours,
Are the traitor-smiles that darken
When the cloud of sorrow low'rs.
And tho' many such we've known, love,
:|| Too prone, alas! to range :||
We both can speak of one, love,
Whom Time could never change.

3d VERSE.

We have lived and loved together
Through many changing years,
We have shared each others' gladness,
And wept each other's tears,
And let us hope the future,
||: As the past has been, will be, ||:
I will share with thee thy sorrows,
And thou thy joys with me.

THE PRATER GALOPADE.

Vivace.

ff *Ped.* * *Ped.* * *p dolce.*

p dolce. *f*

TRIO. *Fine. dolce. Ped.* * *Ped.* * *Ped.* * *Ped.* *

p *f* *p* *f* *D.C.*

THE REMEMBRANCE OF HOME.

COMPOSED EXPRESSLY FOR THIS WORK, BY CHARLES JARVIS.

Andante a poco
Allegretto.

dolce e sostenuto. *poco e ritardo.*

mf a tempo. *poco e ritardo. dim.*

p dolce. *poco a poco crescendo.* *p crescendo.*

poco a poco crescendo. *p crescendo.* *p*

dolce e sostenuto. *poco e ritardo dim.* *Fine. doloroso con sentimento.*

1st time. *2d time.* *D.C.*

POOR BIRD.

THE POLISH HARP-GIRL'S SONG.

COMPOSED AND ARRANGED FOR THE HARP OR PIANO FORTE,

AND RESPECTFULLY DEDICATED TO

Mrs. Dr. R. H. Cabell, of Richmond, Va.

BY MRS. C. G. BURKE.

Andantino Affettuoso.

At dawn of day its ma - - tin lay - A bird all blithe - - ly sung and

gay; Ere noon its song had died a - way; Poor, poor bird.

8va - - - loco

2d VERSE.

It has no nest to take its rest,
It roves all harmless and unblest,
Far from the spot it loves the best,
Poor bird.

3d VERSE.

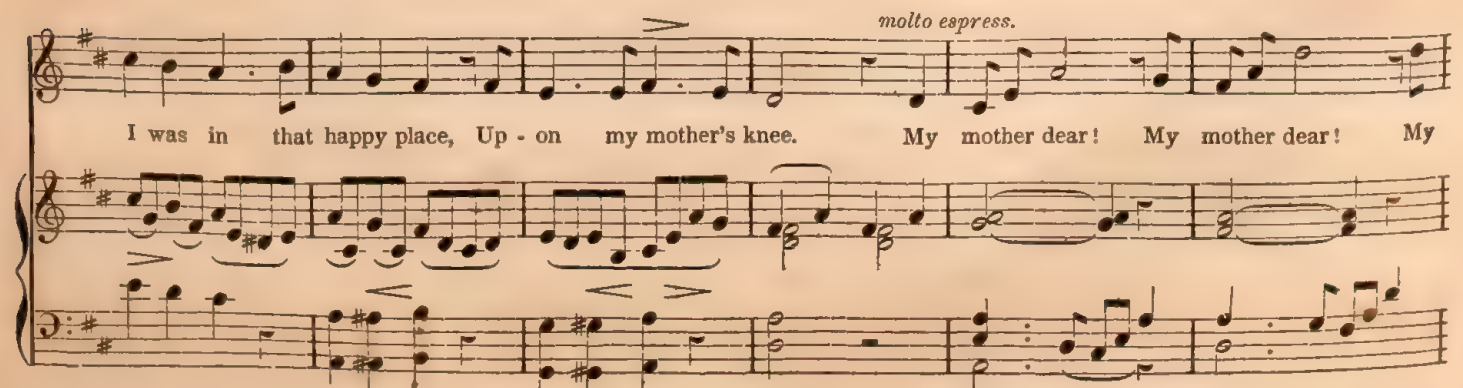
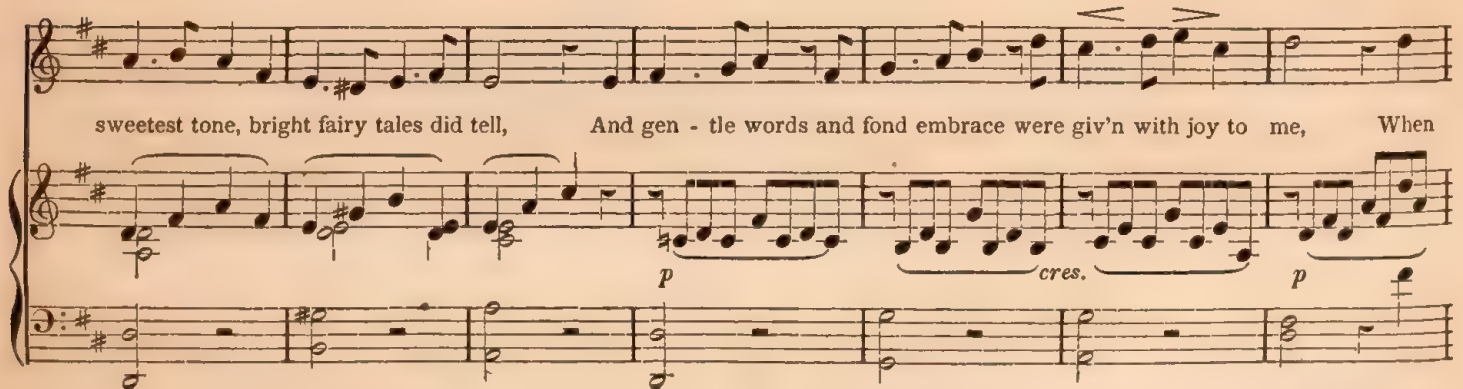
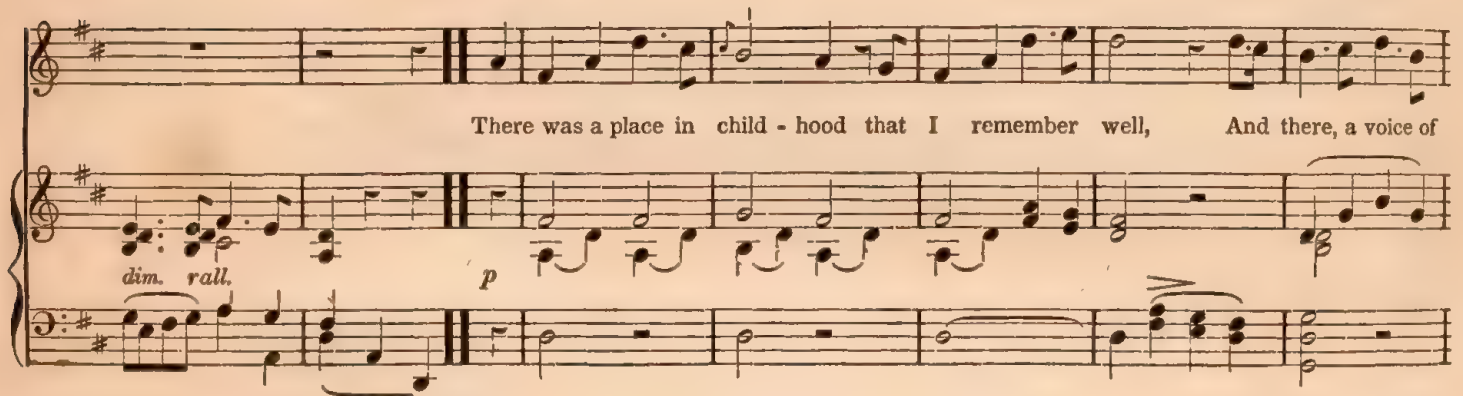
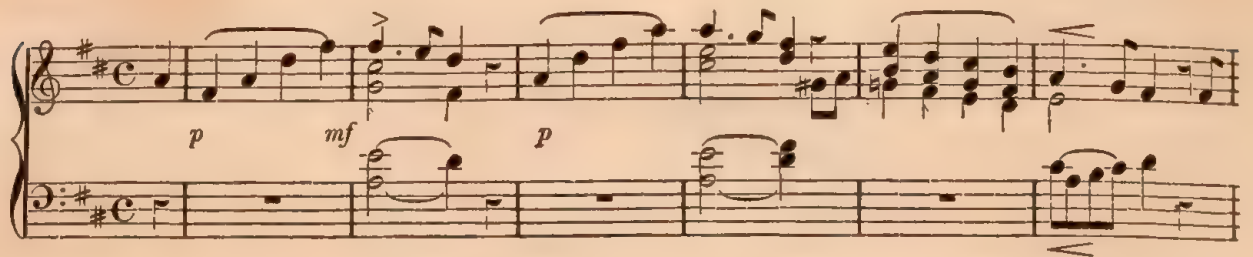
Its wings wave slow, they weary grow,
Its wounded heart is sick and low,
Is there no resting-place for woe?
Poor bird.

MY MOTHER DEAR.

Ballad.

WRITTEN AND COMPOSED BY SAMUEL LOVER, ESQ.

Tenderly.



gentle gentle mother!

2d VERSE.

When fairy tales were ended, "good night," she softly said,
 And kiss'd and laid me down to sleep within my tiny bed,
 And holy words she taught me there, methinks I yet can see
 Her angel eyes, as close I knelt beside my mother's knee,
 Oh mother dear! — Oh mother dear!
 My gentle gentle mother!

3d VERSE.

In the sickness of my childhood, the perils of my prime,
 The sorrows of my riper years, the cares of ev'ry time,
 When doubt or danger weigh'd me down, then pleading all for me,
 It was a fervent pray'r to Heav'n that bent my mother's knee,
 My mother dear! — My Mother dear!
 My gentle gentle mother!

THE LEMON BLOSSOM WALTZ.

SELECTED FROM THE "LANGUAGE OF FLOWERS,"

(DISCRETION.)

COMPOSED BY LANNER.

Waltz.

p

cres. *f*

cres. - - - cen - - - do. *cres. - - - cen - - - do.*

cres. *f*

O*

WIDOW MALONE.

A SONG, FROM CHARLES O'MALLEY, THE IRISH DRAGOON.

COMPOSED AND ARRANGED FOR THE PIANO FORTE, BY

CHARLES JARVIS.

Scherzando.

2d VERSE. Of lovers she had a full score, Or more; And fortunes they all had galore, In store; From the

ECHO.

ECHO.

Did ye hear of the widow Malone, Ohone! Who lived in the town of Athlone, Alone? Oh! she

minis - ter down To the clerk of the town, All were courting the widow Malone, Ohone! All were courting the widow Malone.

ad lib.

ad lib.

ECHO. *tempo.*

melted the hearts Of the swains in them parts, So lovely the widow Malone, Ohone! So lovely the widow Malone.

colla voce.

tempo.

mf

3d VERSE.

But so modest was Mrs. Malone,
No one ever could see her alone,
Let them ogle and sigh,
They could ne'er catch her eye,
So bashful the widow Malone,
Ohone!
So bashful the widow Malone.

4th VERSE.

'Till one Mister O'Brien from Clare,
How quare!
It's little for blushing they care
Down there;
Put his arm round her waist,
Gave ten kisses, at last,
'Oh!' says he, 'you're my Molly Malone,
My own.'
'Oh!' says he, 'you're my Molly Malone.'

5th VERSE.

The widow they all thought so shy,
My eye!
Ne'er thought of a simper or sigh,
For why?
But 'Lucius,' says she,
'Since you've made now so free,
You may marry your Mary Malone,
Ohone!
You may marry your Mary Malone.'

6th VERSE.

'There's a moral contain'd in my song,
Not wrong;
And one comfort it's not very long,
But strong;
If for widows you die,
Lam to kiss, not to sigh;
For they're all like sweet Mistress Malone,
Ohone!
For they're all like sweet Mistress Malone.'

N. B. Every passage marked "Echo" should be sung "ad lib."

BEETHOVEN'S DREAM.

Waltz.

COMPOSED AND ARRANGED FOR THE PIANO FORTE BY

BEETHOVEN.

Waltz.

p

f *p*

Fine. *dolce.*

cres. *al.*

ff *dim.* *dolce.* *1st time.* *2d time.* *D.C.*

THE MAY WALTZ.

COMPOSED EXPRESSLY FOR THIS WORK, AND RESPECTFULLY DEDICATED

TO MISS HARRIET A. PIGMAN.

BY M. WIESEL.

Valse Brilliant.

The musical score is written for piano and violin. It begins with a key signature of two flats (B-flat major) and a 3/4 time signature. The tempo is indicated as "Valse Brilliant." The score is divided into five systems, each with a piano staff and a violin staff. The piano part features a variety of chords and arpeggios, while the violin part has a melodic line with some trills. Dynamic markings include *ff* (fortissimo), *p* (piano), *mf* (mezzo-forte), *pp* (pianissimo), and *f* (forte). There are also markings for *Fine* and *ff*. The score includes repeat signs and first/second endings. The key signature changes to one flat (F major) in the final system.



First system of musical notation. Treble and bass staves. Key signature: two flats (B-flat, E-flat). The treble staff contains a melodic line with eighth and sixteenth notes, ending with a repeat sign and the instruction "1st time." The bass staff contains a rhythmic accompaniment of chords. Dynamics: *mf* (mezzo-forte) and an accent mark (>).



Second system of musical notation. Treble and bass staves. Key signature: two flats. The treble staff begins with a repeat sign and the instruction "2d time." followed by a section marked "TRIO." The bass staff continues the accompaniment. Dynamics: *p* (piano).



Third system of musical notation. Treble and bass staves. Key signature: two flats. The treble staff ends with a repeat sign and the instruction "1st time." The bass staff continues the accompaniment.



Fourth system of musical notation. Treble and bass staves. Key signature: two flats. The treble staff begins with a repeat sign and the instruction "3d time." The bass staff continues the accompaniment. Dynamics: *ff* (fortissimo) and *p* (piano).



Fifth system of musical notation. Treble and bass staves. Key signature: two flats. Continuation of the musical piece.



Sixth system of musical notation. Treble and bass staves. Key signature: two flats. The treble staff ends with a repeat sign and the instruction "1st time." followed by a section marked "2d time." The bass staff continues the accompaniment. Dynamics: *D.C.* (Da Capo).

THERE'S NO LAND LIKE SCOTLAND.

A Ballad.

COMPOSED BY EDWARD J. LODER.

*Andantino
quasi Allegretto.*

There's no land like Scotland with-

- in the wide sea, There's no land like Scotland, The fearless and free, With her fair glens and mountains, Her fair locks and fountains, Her wild springing heather and

modest blue bell, No place in the world do I love half so well, No place in the world do I love half so well.

2d VERSE.

Oh! sleepin' or wakin' where'er I may be,
My thoughts aye are turning, dear Scotland, to thee;
Bright gem of the northern wave,
Home of the free and brave,
While life endures thou can'st never depart,
Ah! while life endures thou can'st never depart,
Dear pride of the north, from thy throne in my heart.

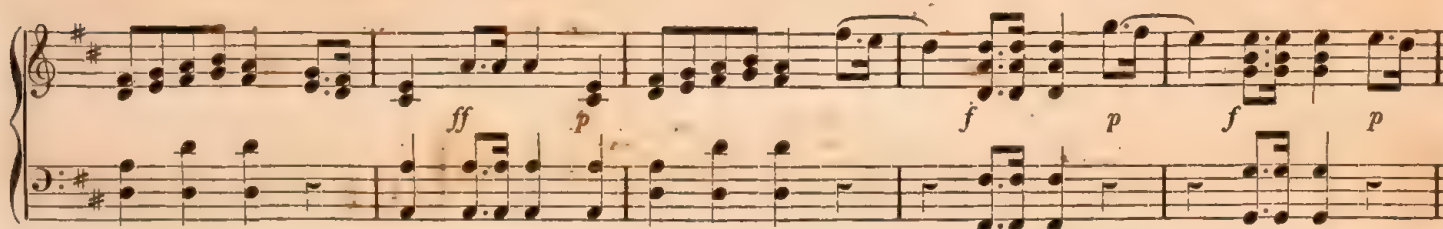
Fine.

WOODSTOCK MARCH.

Respectfully Dedicated to

MISS E. T. LATIMER, BY THE AUTHOR.

Tempo di Marcia.



MOLLY BAWN.

Irish Ballad.

SUNG BY M. BALFE, IN THE COMIC OPERETTA OF

Il Paddy Whack in Italia.

WRITTEN AND COMPOSED BY SAMUEL LOVER, ESQ.

*Andante non Troppo
e Grazioso.*

2d VERSE. Now the pretty flow'rs were made to bloom dear, And the pretty stars were made to

Oh! Molly Bawn, why leave me pining, All lonely waiting here for

rall.

shine; And the pretty girls were made for the boys, dear, And may be you were made for mine. The wicked watch-dog here is

you, While the stars above are brightly shining— Because they've nothing else to do; The flowers, late were open

snarling, He takes me for a thief, you see, For he knows I'd steal you Molly darling— And then transported I should
rall.

keeping, To try a rival blush with you, But their mother, Nature, set them sleeping, With their rosy faces wash'd with

p *colla voce.*

be. Oh! Molly Bawn, why leave me pi - - ning, All lonely waiting here for you, The
ad lib. tempo.

dew. Oh! Molly Bawn, why leave me pi - - ning, All lonely waiting here for you, The

tempo.

stars above are brightly shi - - ning, Because they've nothing else to do; Molly Bawn, Molly

stars above are brightly shi - - ning, Because they've nothing else to do; Molly Bawn, Molly

colla voce.

Bawn!

Bawn!

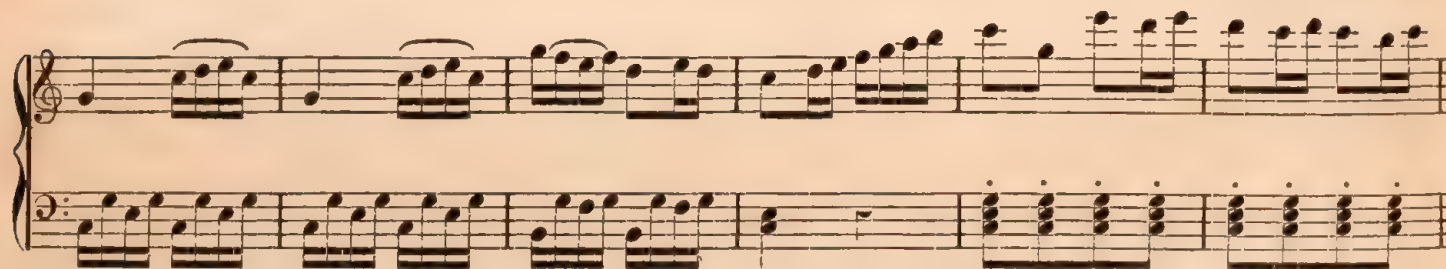
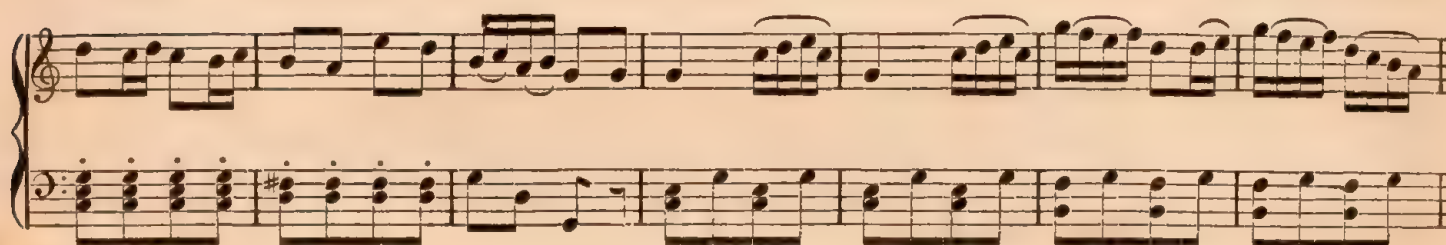
pp

THE MARKET CHORUS,

from

MASANIELLO, ARRANGED BY T. VALENTINE.

Vivo.



FIELD-DAY QUICK-STEP.

COMPOSED EXPRESSLY FOR THIS WORK,

BY CHARLES JARVIS.

Moderato e Grandioso.

8va

f *mf* *fz*

1st time. 2d time. *loco*

BUGLE SOLO.

mf Marcato e Energico. *p delicato.*

mf *mp scherz.* *piu cres.* *f* *p* *mf*

Ped. *

1st time. 2d time.

piu cres. *f* *cres.* D.C.

Ped.

PRAYER.—Quartette.

WRITTEN BY F. W.—COMPOSED BY ROSSINI.

ANDANTE.

SOPRANO.

2d VERSE. Let our prayers, like fra-grant in-cense, Rise to thine e-ter-nal

ALTO, or 2d SOPRANO.

Hear! oh kind and gracious Saviour, Hear the prayers to thee we

Let our prayers, like fragrant in-cense, Rise to thine e-ter-nal

TENORE.

Hear! oh kind and gracious Saviour, Hear the prayers to thee we

Let our prayers, like fragrant in-cense, Rise to thine e-ter-nal

BASSO.

Hear! oh kind and gracious Saviour, Hear the prayers to thee we

Let our prayers, like fragrant in-cense, Rise to thine e-ter-nal

Piano-forte.

f *p*

raise; throne; Grant to us thy con-stant Give thy Ho-ly Spir-it's

raise; throne; Grant to us thy con-stant Give thy Ho-ly Spir-it's

Hear the prayers to thee we raise; Grant to us thy con-stant Rise to thine e-ter-nal throne; Give thy Ho-ly Spir-it's

Hear the prayers to thee we raise; Grant to us thy con-stant Rise to thine e-ter-nal throne; Give thy Ho-ly Spir-it's

p

fa - - vor, While we bow to pray and praise.
pre - sence, That we may be thine a - lone.

fa - - vor, While we bow to pray and praise, to pray and praise. While we
pre - sence, That we may be thine a - lone, be thine a - lone. That we

fa - - vor, While we bow to pray and praise, to pray and praise, While we bow to
pre - sence, That we may be thine a - - - lone, be thine a - - lone, That we may be

fa - - vor, We bow to pray and praise, to pray and praise. We bow to
pre - sence, We may be thine a - - - lone, be thine a - lone. Be thine a - - -

While we bow to pray and praise, to pray and praise, to pray - - - and praise.
That we may be thine a - lone, be thine a - lone, be thine a - lone.

bow to pray and praise, to pray and praise, to pray and praise, to pray - - - and praise,
may be thine a - lone, be thine a - lone, be thine a - lone, be thine a - lone.

pray and praise, to pray and praise, to pray and praise, We bow to pray and praise, and praise.
thine a - - lone, be thine a - lone, be thine a - lone, be thine a - lone, be thine a - lone.

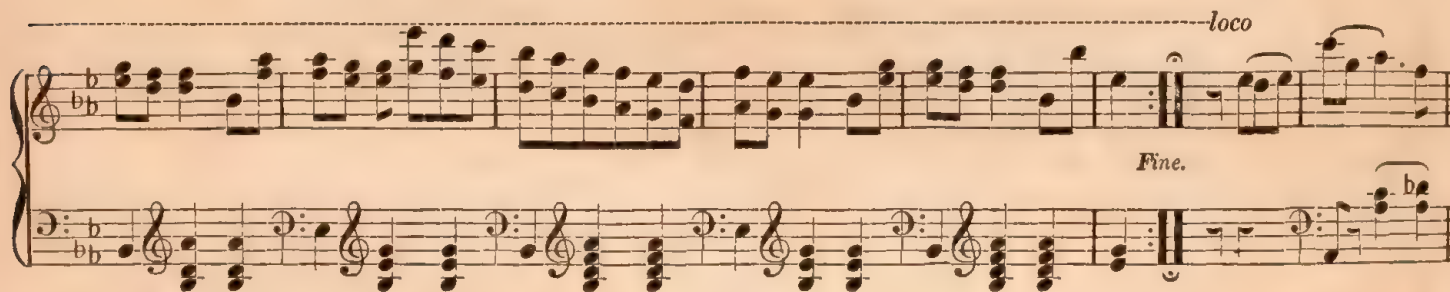
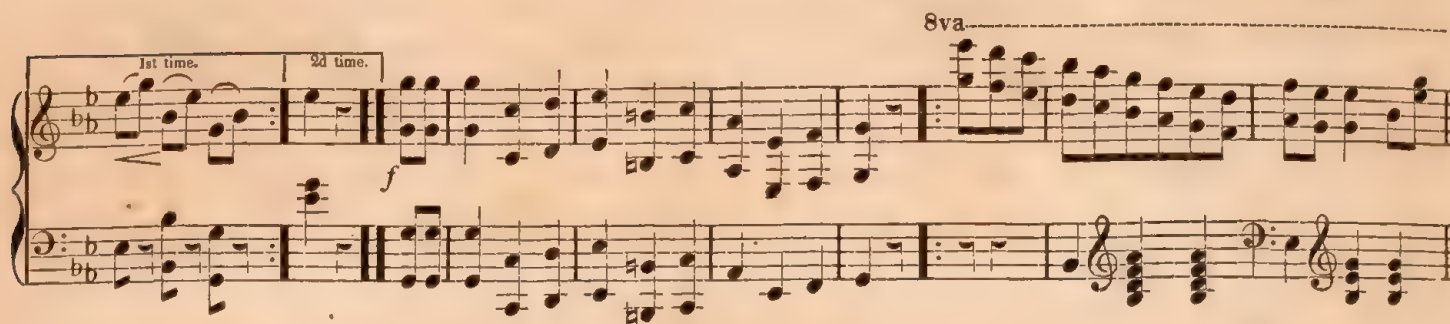
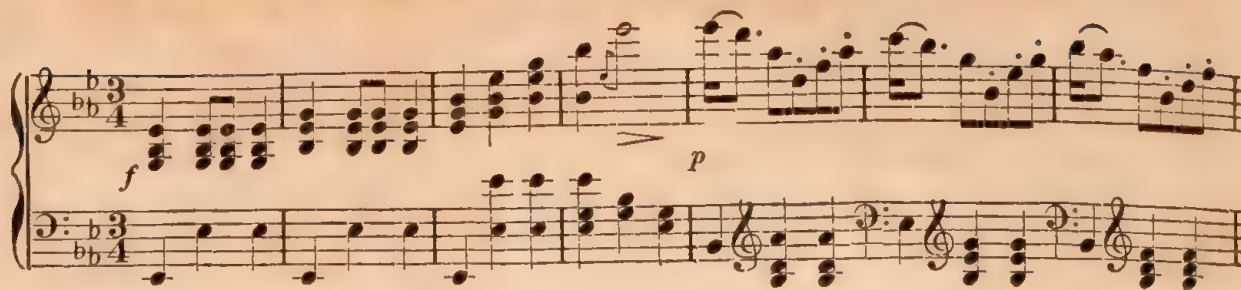
pray and praise, to pray and praise, and praise, to pray - - - and praise.
- - lone, be thine a - - lone, a - - lone, be thine a - - lone, a - - lone.

dim. *ppp*

KEEPSAKE WALTZ.

ROSSINI,

Waltz.



THE NORMA QUADRILLES,

By Ch. Czerny.

N O R M A .

No. 1.
Pantalon.



Right and left—Balancez and turn partners—Ladies chain—Half promenade—Half right and left.

CLAUDIAN.

No. 2.
L'Ete.

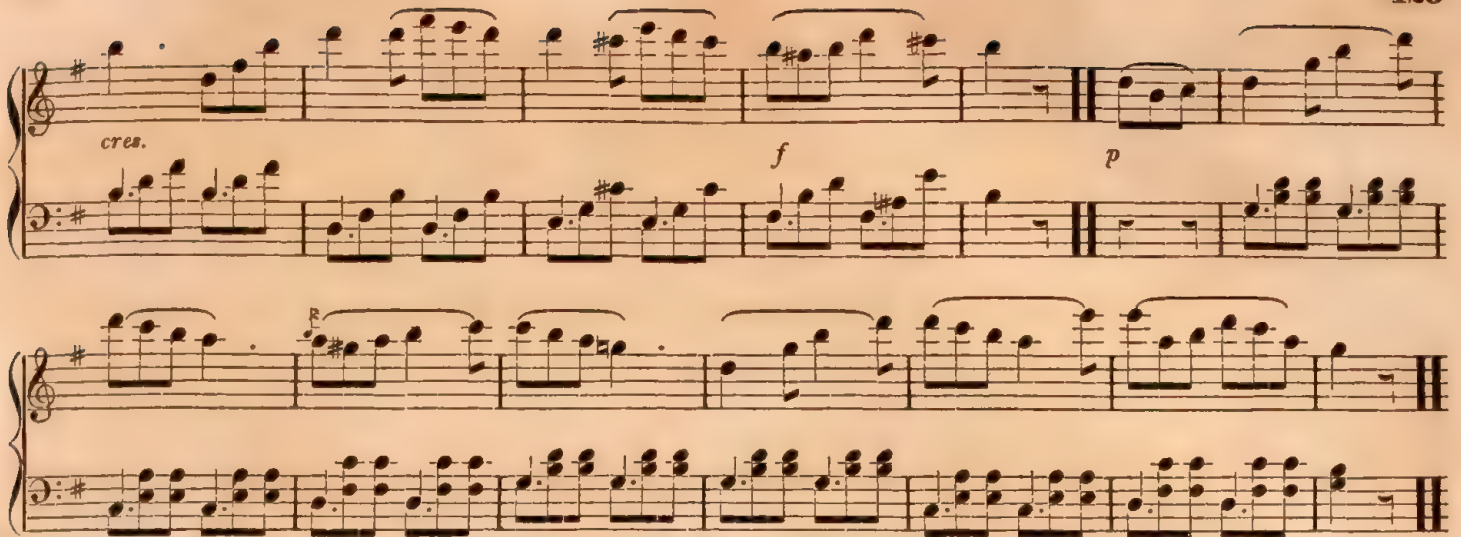
Musical score for "CLAUDIAN." in 2/4 time. The score consists of four systems of piano accompaniment. The first system begins with a forte (*f*) dynamic. The second system includes a "Fine." marking and a piano (*p*) dynamic. The third system features a crescendo (*cres.*) and a forte (*f*) dynamic. The fourth system includes an 8va (octave) marking and a *loco* instruction. The piece concludes with a D.C. (Da Capo) instruction.

Forward two—Cross over—Chassez dechassez—Cross back and turn partners.

THE DRUID'S CHORUS.

No. 3.
Poule.

Musical score for "THE DRUID'S CHORUS." in 6/8 time. The score consists of two systems of piano accompaniment. The first system begins with a piano (*p*) dynamic. The second system also begins with a piano (*p*) dynamic. The piece concludes with a double bar line.



Right hand cross—Left hand back—Balancez on a line—Promenade half round—Forward two—Back to back—Forward four to places.

ELBERTA.

No. 4.
Trenis.



Forward four and turn partners, the gentleman leading his partner to the left of the opposite gentleman and retire—Forward three and back—The gentleman forward twice, and four hands half round, and right and left to places.

FLAVIUS.

No. 5.
Finale.

p

f

f

f

8va

f

ff

loco

D.C.

Fine.

Chassez across four—Forward two—Cross over—Chassez dechassez—Recross to place—Ballancé and turn partners.

THE ROVING LOVER.

Duet.

WRITTEN BY M. H. R.—ARRANGED BY CHARLES JARVIS.

MUSIC COMPOSED BY ROSSINI.

2d VERSE. Ah! that faint grey streak appearing, Warns us quickly to be gone, See the

Andantino con Espressivo
Sostenuto.

(1st Voice.) O'er the slumb'ring waves extending See the floods of silver light, Now in - -

dolce. pp *pp*

stars, the day-god fearing, Melting in the blush of morn, (2d V.) Now our watch of love is o - - ver, Yet when o'er the qui - et

--- to our bark de - scending, We will rove the seas, 'to-night, (2d Voice.) Yes, while all beside are sleeping Thro' the si - lent midnight

main starry night again shall ho - ver, We will seek the waves a - gain, We will seek the waves a - - -

hour, We a - lone our vi - gil - keeping, We a - lone may feel its pow'r, We a - - lone may feel its

pp *p* (Together.)

1st VOICE. *Andante piu Allegretto ma non troppo.*

gain. The wave shall bear us on While rocks and caves shall echo back the strain Of soft . . . en'd

2d VOICE.

pow'r. The wave shall bear us on While rocks and caves shall echo back the strain Of soft . . . en'd

pp mp cres - - - cen -

mu - sic till the early dawn, Shall steal across the main, - - - - Oh! who could slumber now, When

mu - sic till the early dawn, Shall steal across the main, - - - - Oh! who could slumber now, When

- - - do.

mf

that bright orb of love is riding high, And casts a veil on all below The lovely compass of the sky;

that bright orb of love is riding high, And casts a veil on all below The lovely compass of the sky;

cres - - - cen - - - do.

Animato piu mosso.

(Together in unison.)
 Let them slum - ber, we are wak - ing, They can - not feel this

f

scene o. bliss. - - We will rove till morning light Shall break the spell of love and night,

scene of bliss. - - We will rove till morning light Shall break the spell of love and night,

mp

We will rove till morning light Shall break the spell of love and night.

We will rove till morning light Shall break the spell of love and night.

mf

cres. *f*

M*

THEY NEVER LOVED AS THOU AND I.

POETRY BY BULWER.

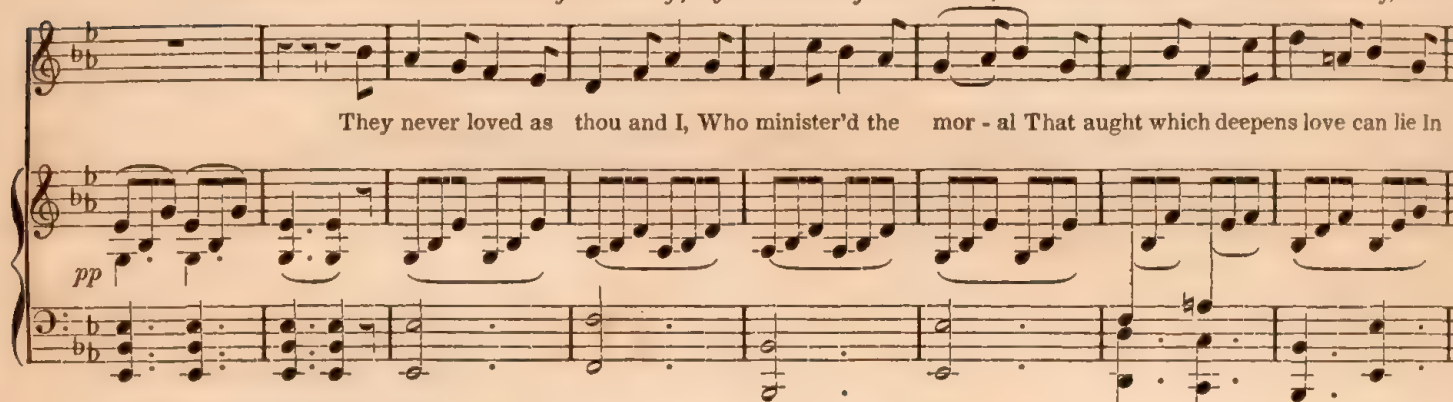
THE MUSIC COMPOSED EXPRESSLY FOR THIS WORK,

By C. Hommann.

*Andante
e
Espressivo.*

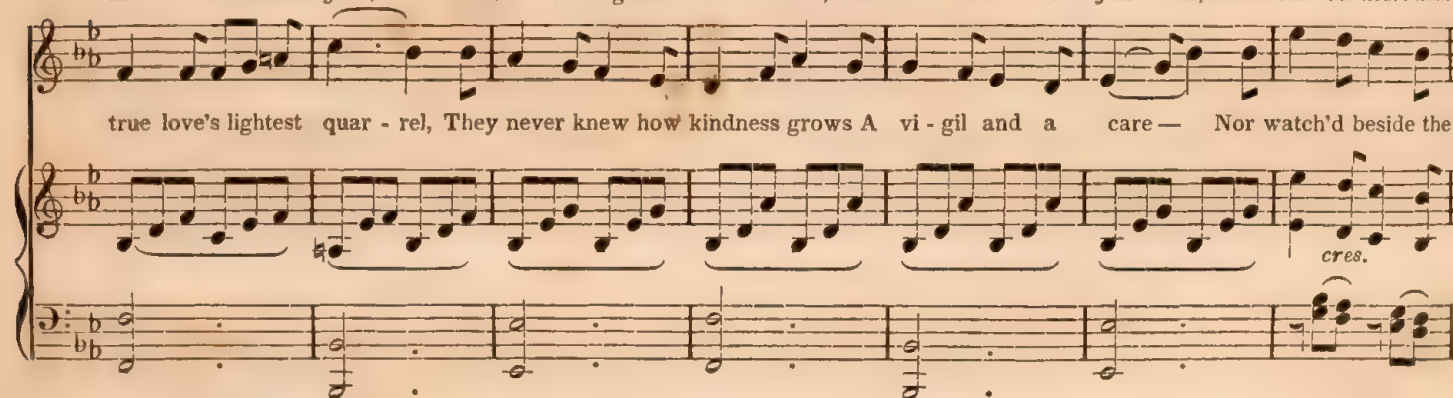


2d VERSE. 'Twere sweet to kiss thy tears away, If tears those eyes must know, But sweeter still to hear thee say, Thou



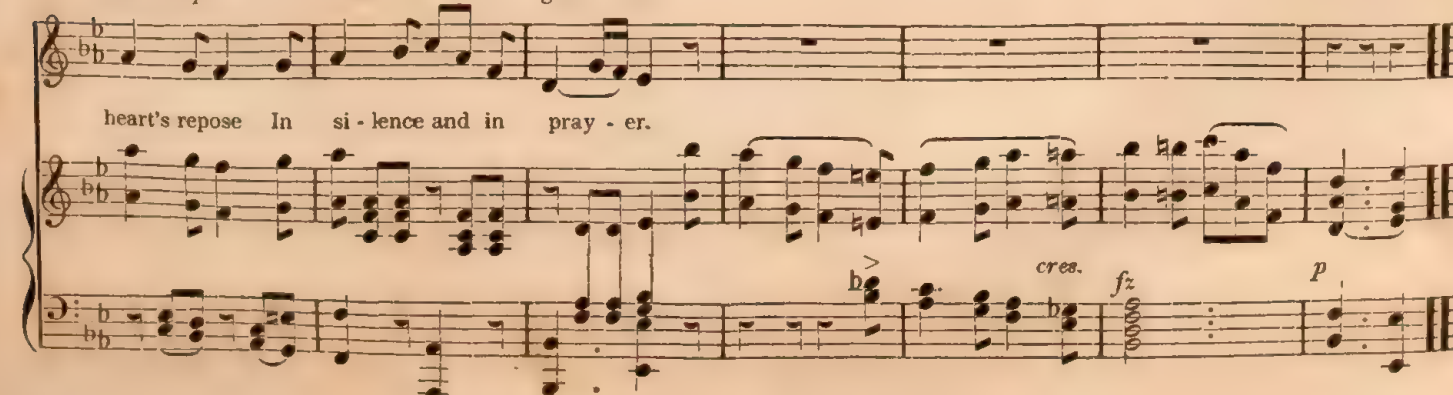
They never loved as thou and I, Who minister'd the mor - al That aught which deepens love can lie In

ne - ver bad'st them flow; There is 'no anguish' like the hour, Whate - ver else be - fall us, When one the heart hath



true love's lightest quar - rel, They never knew how kindness grows A vi - gil and a care — Nor watch'd beside the

raised to pow'r As - serts it but to gall us.



heart's repose In si - lence and in pray - er.

THE BELLE WALTZ.

COMPOSED EXPRESSLY FOR THIS WORK.

BY J. A. GUTZ.

PROFESSOR OF MUSIC

Allegretto.

p

Fine.

f *p* *f* *p* *cres*

8va. *loco*

cen *do.* *f* *dim.* *D.C.*

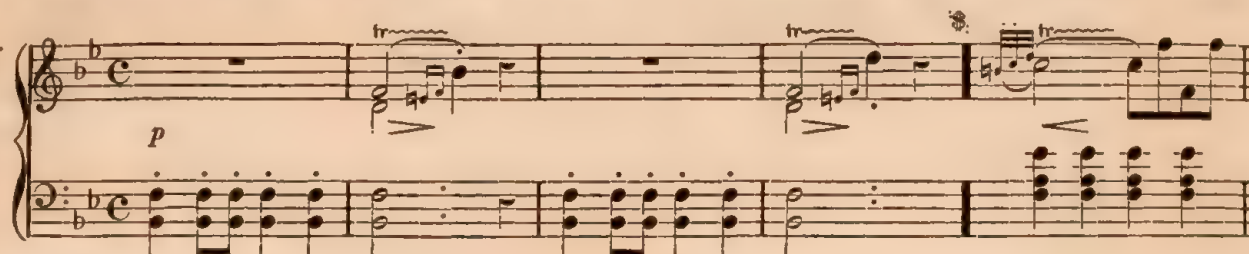
TRIO. *p* *3* *3* *f* *D.C. Waltz*

THERE IS NO HOME LIKE MY OWN.

An Admired Tyrolean.

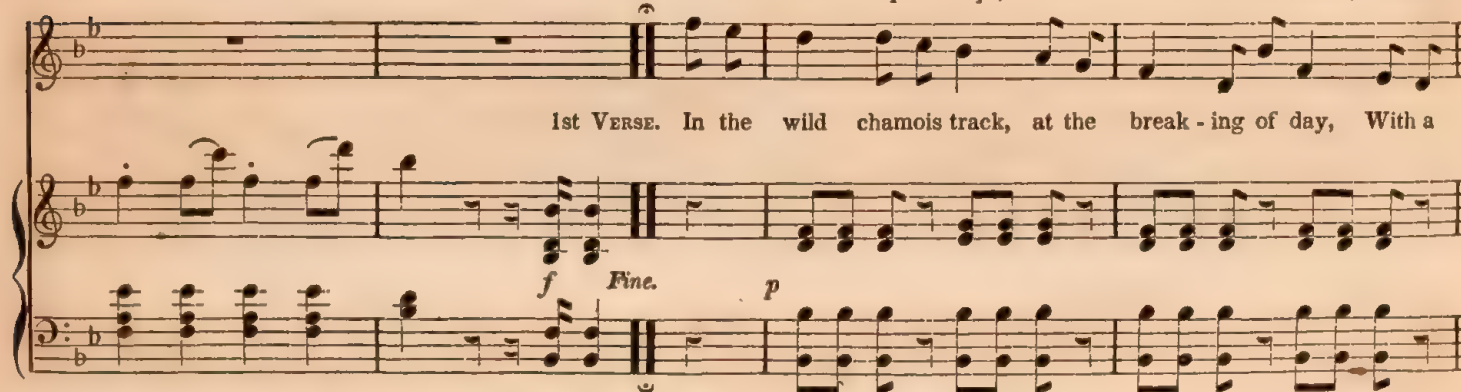
COMPOSED AND SUNG BY MADAME MALIBRAN.

Allegretto Moderato.



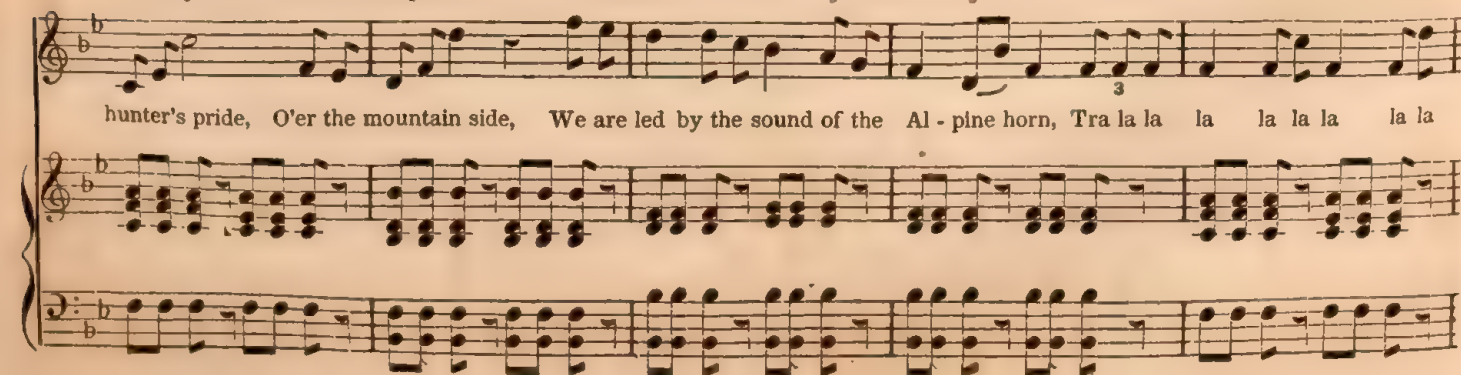
2d VERSE. I have cross'd the proud Alps, I have sail'd down the Rhone, And there

1st VERSE. In the wild chamois track, at the break - ing of day, With a



is no spot Like the simple cot And the hill and the val - ley I call my own. Tra la la la la la la la

hunter's pride, O'er the mountain side, We are led by the sound of the Al - pine horn, Tra la la la la la la la



la; There the skies are bright, And our hearts are light, Our bo - soms without a fear - - - -; For our

la; O that voice to me Is a voice of glee, Where e - - ver my footsteps roam - - - -; And I

mf

toil is play And our sport the fray With the mountain roe or the forest deer. In the, &c.

long to bound When I hear that sound A - - gain to my mountain home - - - -; In the wild chamois track at the

rall. *a tempo.*

p a tempo.

breaking of morn With a hunter's pride, O'er the mountain side, We are led by the sound of the Al - pine horn, Tra la la

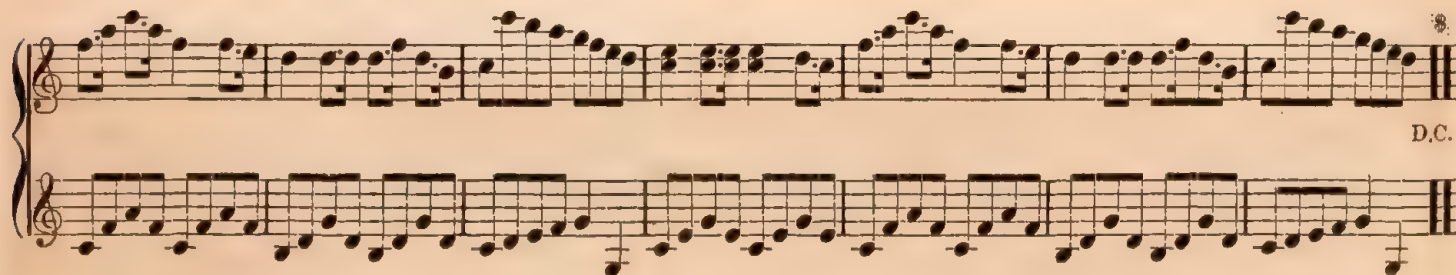
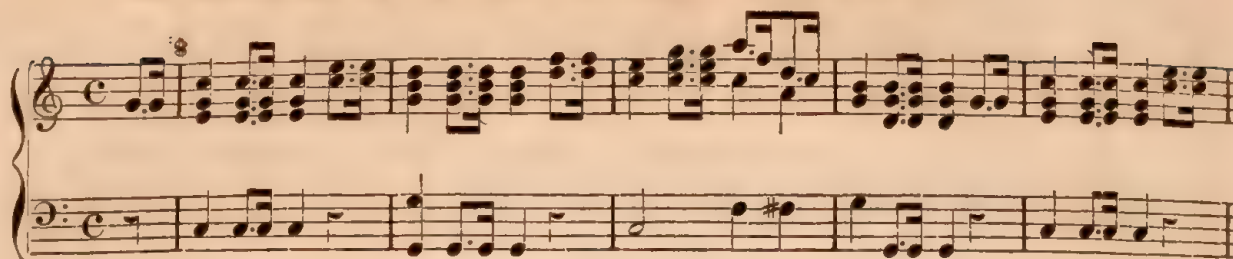
rallent.

la la la la la la la Tra la la la la la la la. D.C.

colla voce. D.C.

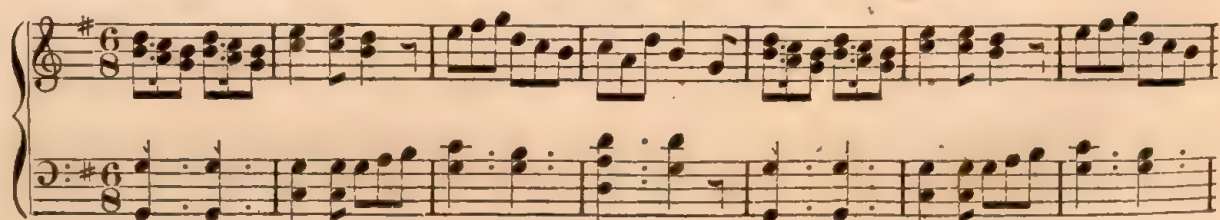
BRISTOL MARCH.

Tempo di Marcia.



HERR CLINE'S DANCE.

Allegretto.



AVE MARIA.

COMPOSED BY LOISA PUGET.

Religioso.

First system of the Ave Maria piano score. It consists of two staves in 2/4 time. The right staff begins with a treble clef and a key signature of one sharp (F#). The left staff begins with a bass clef and a key signature of one sharp (F#). Both staves have a 'dol.' (dolando) marking. The music features a series of eighth and sixteenth notes, with a repeat sign after the first four measures.

Second system of the Ave Maria piano score. It continues the melody from the first system. The right staff has a 'Fine.' marking followed by a 'f' (forte) dynamic. The left staff also has a 'f' dynamic. The system ends with a double bar line.

Third system of the Ave Maria piano score. It continues the melody. The right staff has a 'dol.' (dolando) marking. The left staff continues the accompaniment. The system ends with a double bar line.

Fourth system of the Ave Maria piano score. It continues the melody. The right staff has 'cres.' (crescendo) and 'dim.' (diminuendo) markings. The left staff has a 'D.C.' (Da Capo) marking. The system ends with a double bar line.

SPANISH DANCE.

Moderato.

First system of the Spanish Dance piano score. It consists of two staves in 3/4 time. The right staff begins with a treble clef and a key signature of one sharp (F#). The left staff begins with a bass clef and a key signature of one sharp (F#). The music features a series of eighth and sixteenth notes, with a repeat sign after the first four measures.

Second system of the Spanish Dance piano score. It continues the melody from the first system. The right staff has a 'cres.' (crescendo) marking. The left staff continues the accompaniment. The system ends with a double bar line.

THE BANSHEE.

SONG.

FROM CHARLES O'MALLEY, THE IRISH DRAGOON.

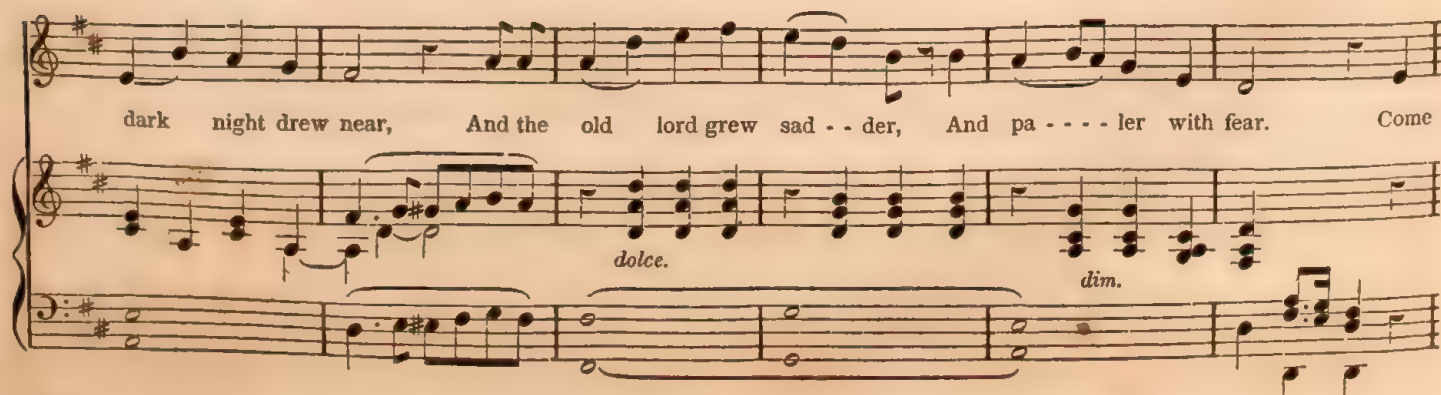
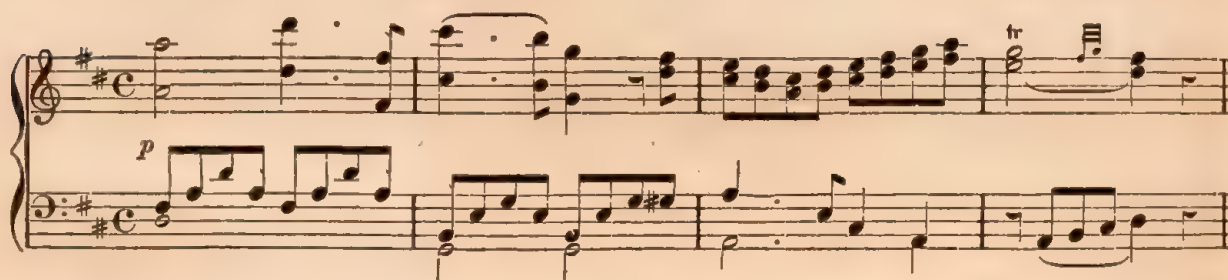
WRITTEN BY HARRY LORREQUER.

THE MUSIC COMPOSED AND ARRANGED FOR THE PIANO FORTE,

AND RESPECTFULLY DEDICATED TO THE FRIENDS OF OULD ERIN,

BY CHARLES JARVIS.

*Andante
Affettuoso.*



lis - - - - ten, my daugh - - ter, Come near - - - - er—O! near, It's the wind on the

wa - - - - ter That sighs in my ear.— It's the wind on the wa - - - - ter That

dim. sighs in my ear.

1st & 3d time. 2d time.

After the last verse.

2d VERSE.

[Not the] wind nor the water
Now stirr'd the night air,
But a warning far sadder—
The banshee was there,
Now rising, now swelling,
[On the] night wind it bore
One cadence, still telling,
I want thee, Rossmore!

3d VERSE.

Then fast came his wasting breath,
More fix'd grew his eye;
And the shadow of chilling death
Told his hour was nigh.
[Ere the] dawn of that morning
The struggle was o'er,
For when thrice came the warning—
A corpse was Rossmore!

* All words enclosed thus [] to be sung to one note.

WISSAHICCON QUICK-STEP.

C. F. RUDOLPH,

Quick-Step.

f *p*

f

Fine. *f* *p*

1st time. 2d time.

f *p* *f*

1st time. 2d time.

D.C.

THE FAMILY QUADRILLES.

COMPOSED, AND RESPECTFULLY DEDICATED TO

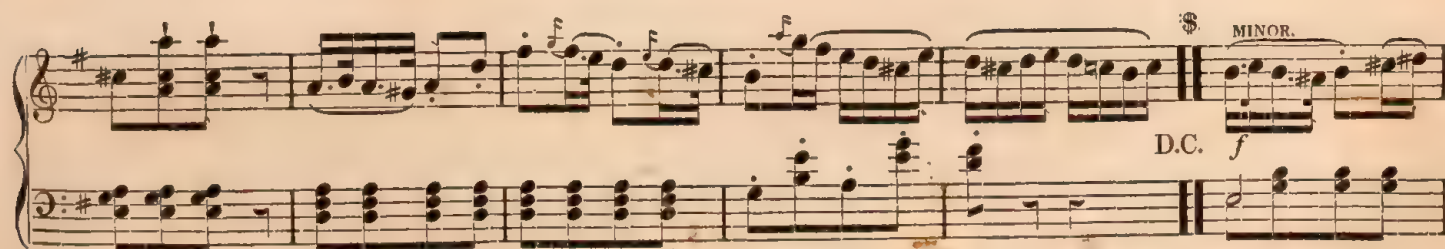
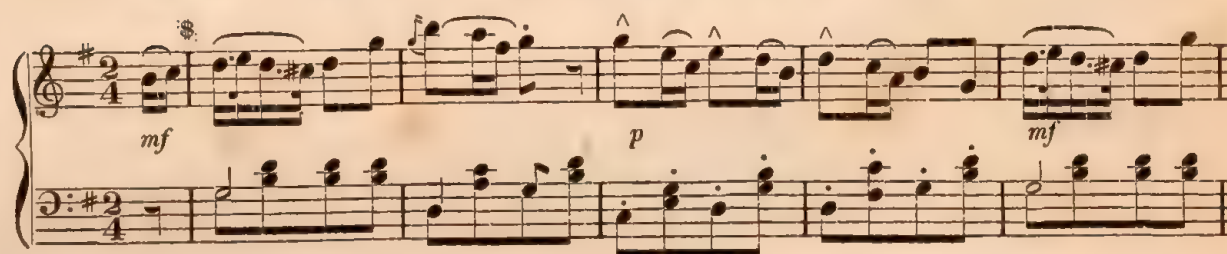
Miss Martha Lewis,

BY AN AMATEUR.



LA CATHARINA.

No. 1.
La Pantalón.



Right and Left—Balance and turn partner—Ladies chain—Promenade half round—Right and Left to place.

L'ELLENA.

No. 2
L'Etc.

mf *f*

Fine. Dolce p

8va

D.C.

Forward two and cross over—Chassez right and left—Cross to place—Balancé and turn to place.

LA BELLE MARIE.

No. 3.
La Poule.

p

Fine. ff

8va loco

MINOR.

D.C.

Right hand across, left hand back—Balancé four and promenade half around—Forward two and back—forward four and right and left to place.

PATTIE LA BLONDE.

No. 4.
La Trenis.

mp

fz *Fine.* *p* *fz* *f*

MINOR.

D.C. *p*

fz D.C.

Forward four and back—Forward two and twice leaving lady on the opposite side—Forward three twice, hands around and right and left to places.

HIGHLAND GALOP.

COMPOSED AND DEDICATED TO COUSIN KATE,
BY AN AMATEUR.

No. 5.
La Grand Ronde.

Chassez across four—Forward two—Cross over—Chassez—Cross to place and Balancé.

THE EUNOMIAN MARCH.*

COMPOSED BY AN AMATEUR.

March.

* Composed for the Eunomian Society.

1st time. 2d time.

ff

The piano introduction consists of two systems of music. The first system has a treble and bass staff. The treble staff features a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment. The second system continues the melody and accompaniment, ending with a double bar line. The tempo is marked '1st time.' and '2d time.' above the first and second measures respectively. A fortissimo (*ff*) dynamic marking is present in the second system.

ADIEU, ADIEU, MY AIN SWEET LAND.

The Words and Air by D. K. Mitchell.

THE SYMPHONY AND ACCOMPANIMENT BY J. WATSON.

Andante con Espress.

The piano accompaniment for the first system is shown in a grand staff (treble and bass). The treble staff has a melody with eighth notes, and the bass staff has a steady accompaniment of eighth notes. The tempo is marked 'Andante con Espress.' on the left.

The second system of the song features a vocal melody in the treble staff and piano accompaniment in the bass staff. The vocal line begins with the lyrics 'Adieu, A - dieu, my'. The piano accompaniment continues with eighth notes. A piano (*p*) dynamic marking is present in the bass staff.

The third system of the song continues the vocal melody and piano accompaniment. The vocal line includes the lyrics 'ain sweet land, I hail thee frae the sea That bears me, Sco - tia, frae thy strand, And tears my soul frae'. The piano accompaniment features a crescendo (*cres.*) and ends with a 'colla voce' marking and 'V.S.' (Vocal Solo).

thee. The hills may tow'r in brighter skies, Where foams the In - dian main, And fair - er flow'rs and

forests rise, To grace a grander plain;

2d VERSE.

But, oh! I'll vainly search below For that all glorious guise That Wisdom, Valour, Beauty, throw a-

cross thy clouded skies, The soul of ge - nius lifts thy hills That a' the airth may see, And wakes the meanest

o' thy rills To im - mortal - i - ty.

cres. f *cres.*

3d VERSE.

Where'er, while liv - ing, I may be, Dear land, when death is nigh, I can't the hope to gaze on thee To my lone heart de-

p *cres.*

ny. Then fare thee weel, but no for aye, Thou land o' soul and glee, Ro - mantic land, where'er I stray, My

ff *f*

heart will yearn for thee.

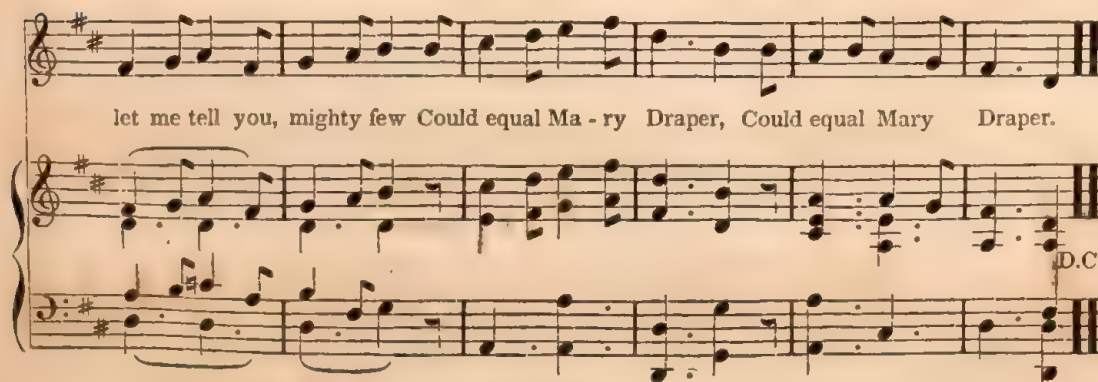
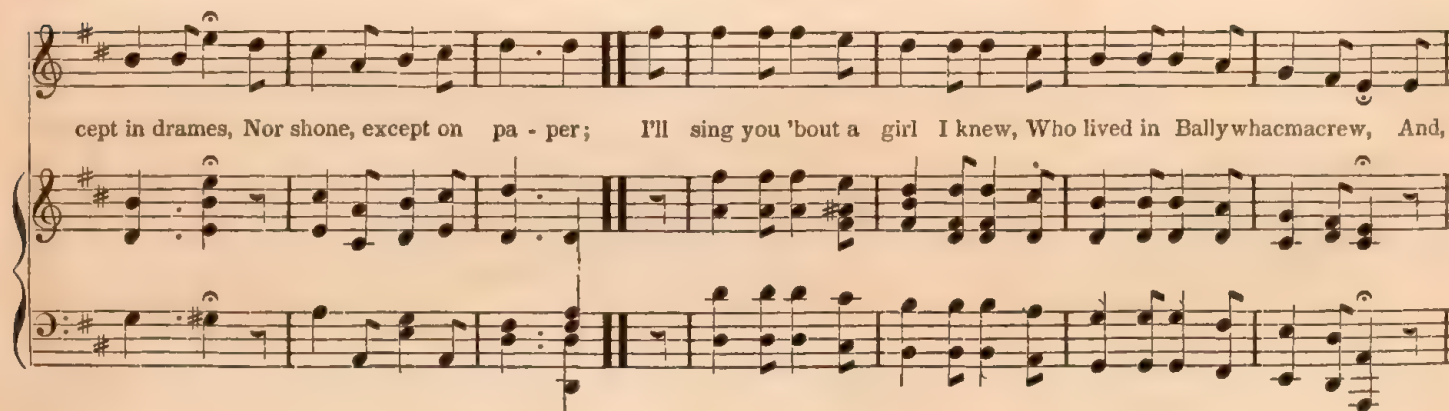
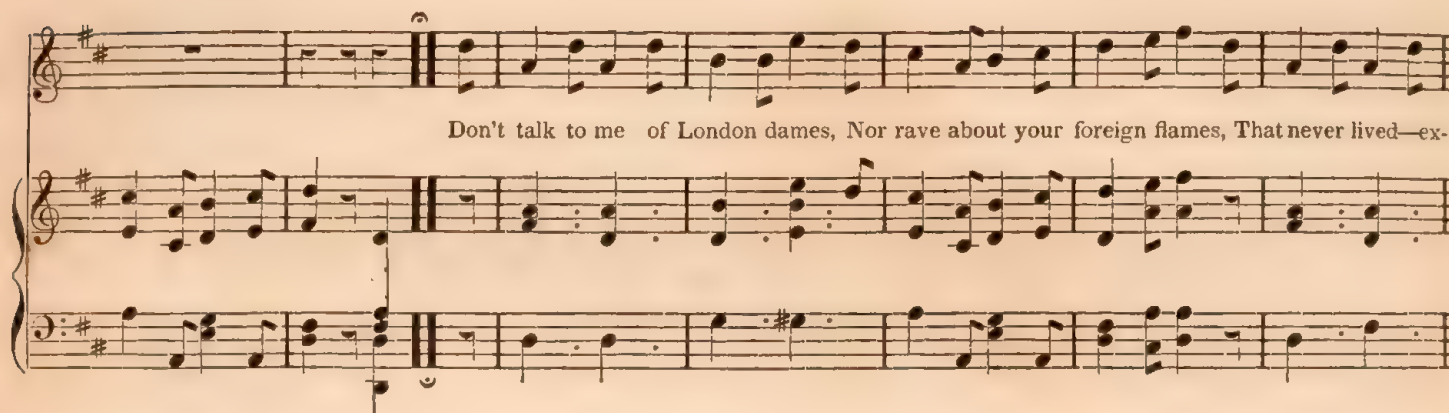
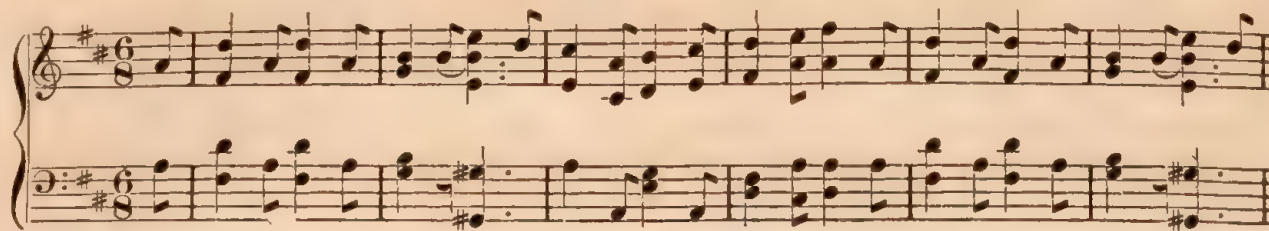
mf

MARY DRAPER.

COMIC SONG, FROM CHARLES O'MALLEY.

COMPOSED EXPRESSLY FOR THIS WORK BY C. JARVIS.

Scherzando.



2d VERSE.

Her cheeks were red, her eyes were blue
Her hair was brown of deepest hue,
Her foot was small and neat to view,
Her waist was slight and taper;
Her voice was music to your ear,
A lovely brogue, so rich and clear,
O, the like I ne'er again shall hear
As from sweet Mary Draper.

3d VERSE.

D.C. She'd ride a wall, she'd drive a team,
Or with a fly she'd whip a stream,
Or maybe sing you 'Rousseau's Dream,
For nothing could escape her;
I've seen her too—upon my word—
At sixty yards bring down a bird,
O! she charmed all the Forty-third!
Did lovely Mary Draper.

4th VERSE.

And at the spring assizes ball,
The junior bar would one and all
For all her fav'rite dances call,
And Harry Deane would caper;

Lord Clare would then forget his lore,
King's counsel, voting law a bore,
Were proud to figure on the floor,
For love of Mary Draper.

5th VERSE.

The parson, priest, sub-sheriff too,
Were all her slaves, and so would you,
If you had only but one view
Of such a face and shape, or

Her twinkling feet—but, oh, one,
It's only west of old Athlone
Such girls were found—and now they're gone;
So here's to Mary Draper.

LONG, LONG AGO!—Ballad.

COMPOSED BY TH. H. BAYLY, ESQ.

With feeling.

Tell me the tales that to

me were so dear, Long, long ago, long, long ago: Sing me the songs I de-lighted to hear, Long, long ago, long a -

... go. Now you are come, all my grief is removed, Let me forget that so long you have roved,

Let me believe that you love as you loved, Long, long ago, long a - go.

2d VERSE.

Do you remember the path where we met,
Long, long ago, long, long ago?
Ah! yes, you told me you ne'er would forget,
Long, long ago, long ago.
Then to all others my smile you prefer'd
Love, when you spoke, gave a charm to each word,
Still my heart treasures the praises I heard
Long, long ago, long ago.

T.

3d VERSE.

Though by your kindness my fond hopes were raised,
Long, long ago, long, long ago,
You by more eloquent lips have been praised
Long, long ago, long ago.
But by long absence your truth has been tried,
Still to your accents I listen with pride,
Blest as I was when I sat by your side
Long, long ago, long ago.

KINDNESS,

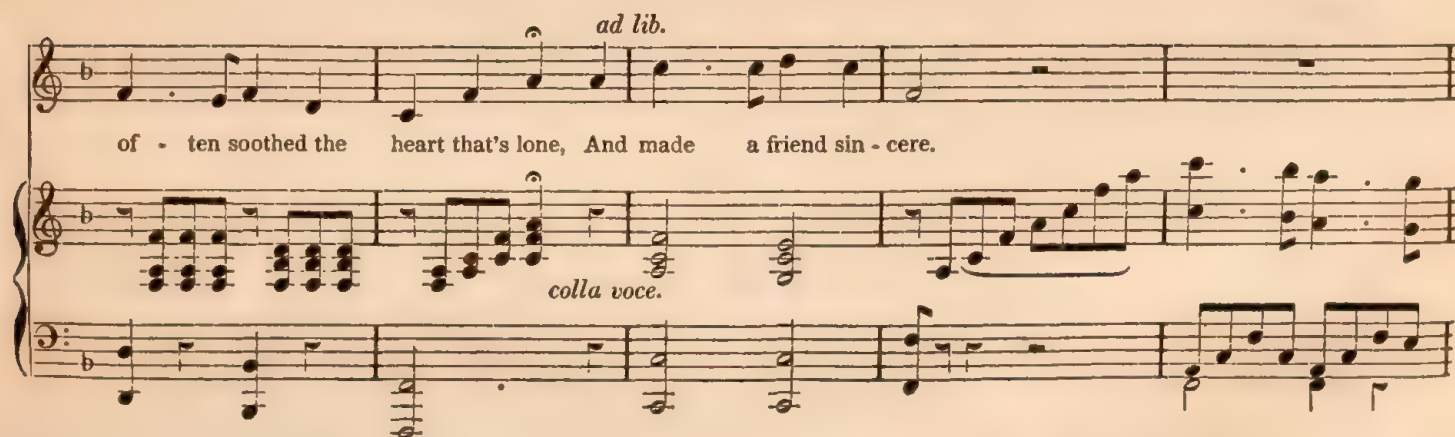
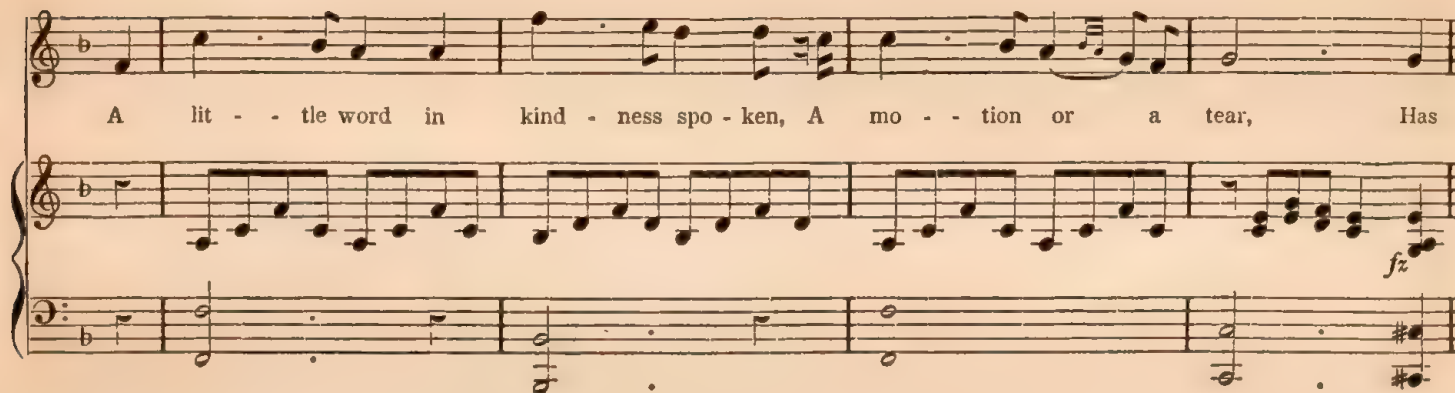
A Song.

COMPOSED EXPRESSLY FOR THIS WORK,

AND RESPECTFULLY DEDICATED TO

D —, BY M —.

Andante e Moderato.



2d VERSE.

A word—a look—has crushed to earth
Full many a budding flower,
Which, had a smile but owned its birth,
Would bless life's darkest hour.

3d VERSE.

Then deem it not an idle thing
A pleasant word to speak,
The face you wear, the thoughts you bring,
A heart may heal or break.

CYNTHIA WALTZ.

COMPOSED EXPRESSLY FOR THIS WORK,

and Dedicated to Miss Harriet Smith, of New Haven,

BY JAMES L. ENSIGN, ESQ. OF NEW-YORK.

Waltz.

The musical score for "Cynthia Waltz" is written for piano and voice. It begins with a treble and bass staff for piano, followed by a vocal staff. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into five systems. The piano part includes various dynamics: *p* (piano), *sfz* (sforzando), *f* (forte), *ff* (fortissimo), and *p dolce* (piano dolce). The vocal part includes a trill and a melodic line with an *8va* (octave) marking. The score concludes with a double bar line.

THE CALL OF HOME.

WRITTEN BY CHARLES WEST THOMSON, ESQ.

THE MUSIC COMPOSED EXPRESSLY FOR THIS WORK, BY C. JARVIS.

Moderato e Affettuoso.

Dolce. pp

dim.

Soft Ped.

2d VERSE. Each fa - vor'd cor - ner in the cot, Where ear - ly days so

The fields where once my childhood roved, The hills that greet the

dim. ritard. Fine.

swiftly flew, Each hid - ing - place, each se - cret spot, Of which a - lone my wisdom knew— The chimney nook, where, winter's night, I

sunny sky, The chiming brooks where erst I loved To watch the shadows sailing by, The woods that frown'd in grandeur proud, The

watch'd the crackling fa - got burn, All crowd up - on my mem'ry bright, And seem to say — re - turn — re - turn.

tangled brake, the breezy fern, All seem to lift their voices loud, And sweetly say — re - turn — re - turn.

D.C.

3d VERSE.

The rose has faded from my cheek,
The flush of health has pass'd away,
My hand is faint, my voice is weak,
The harp's sweet strings I scarce can sway.

Yet ere I die, to native home
My heart's best feelings warmly yearn,
For all its scenes like music come,
And fondly sing—return—return.

EL ZAPATEADO.

A SPANISH DANCE.

Allegro.

THE AUSTRIAN ROSE WALTZ.

(VERY LOVELY.)

(SELECTED FROM THE LANGUAGE OF FLOWERS.)

BY LANNER.

Waltz.

p

f

p

f

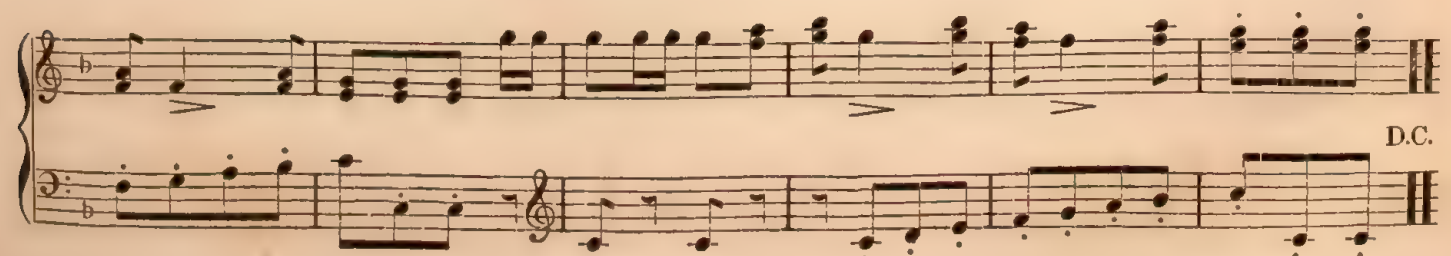
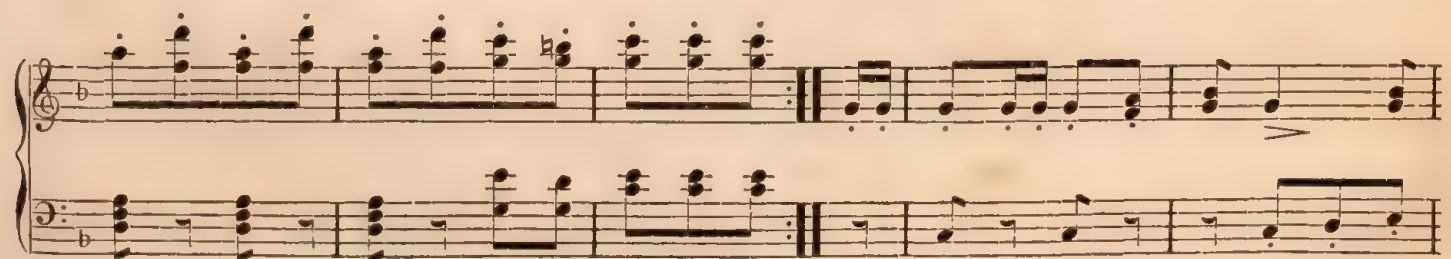
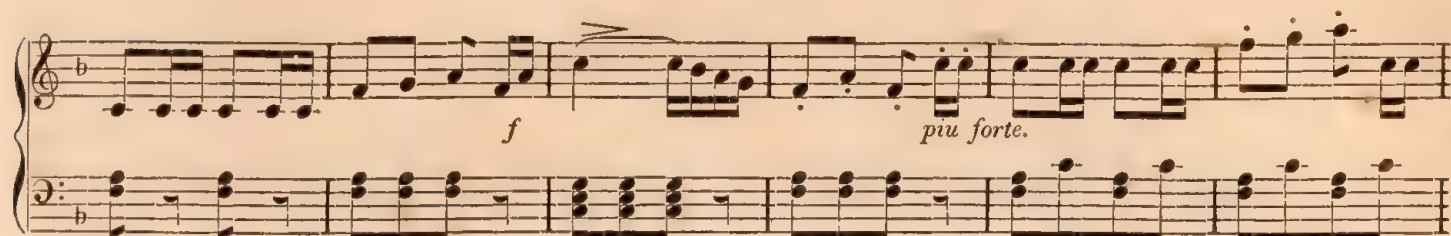
p

Fine.

GALOPADE FROM W M. TELL.

ARRANGED BY J. B. DUVERNOY.

Allegro.



THE TIVOLIAN WALTZ.

Allegretto.

p

f

Fine.

dolce.

for.

D.C.

1st time.

2d time.

A SCOTCH WEDDING DANCE.

C. JARVIS.

The image shows a musical score for a piano piece titled "The Rose Tree". The score is written for piano (p) and is in 2/4 time. The key signature is one flat (B-flat). The tempo is marked "Animato." (Animo). The score consists of three systems of music. The first system has two staves. The second system has two staves. The third system has two staves. The score ends with a double bar line and the initials "D.C." (Da Capo). The music features a melody in the right hand and a bass line in the left hand. The melody is characterized by eighth and sixteenth notes, and the bass line consists of chords and single notes. The score is written in a clear, legible hand.

MY SOUL IS DARK.

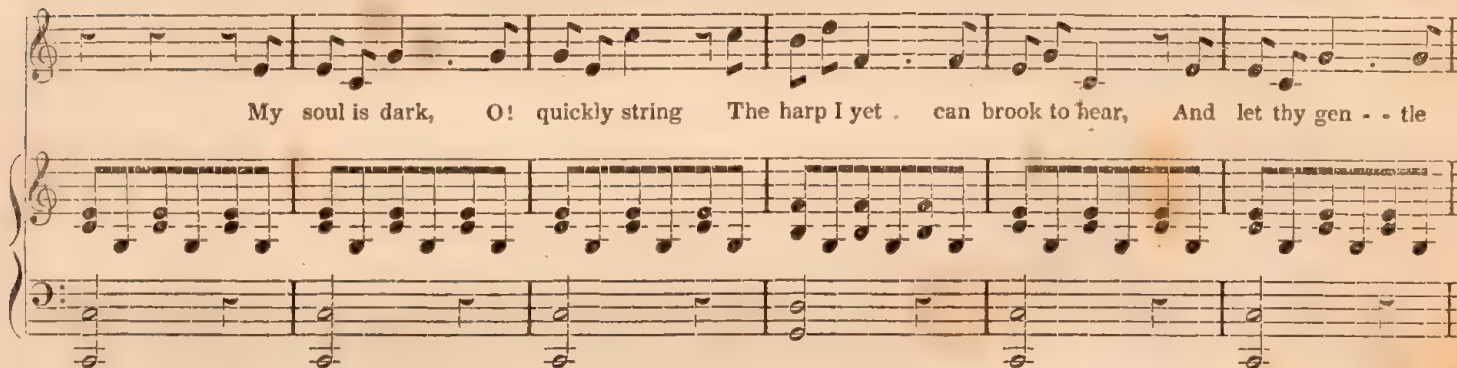
Song.

POETRY BY LORD BYRON.—MUSIC BY DE BERIOT.

*Andante con
Espressione.*

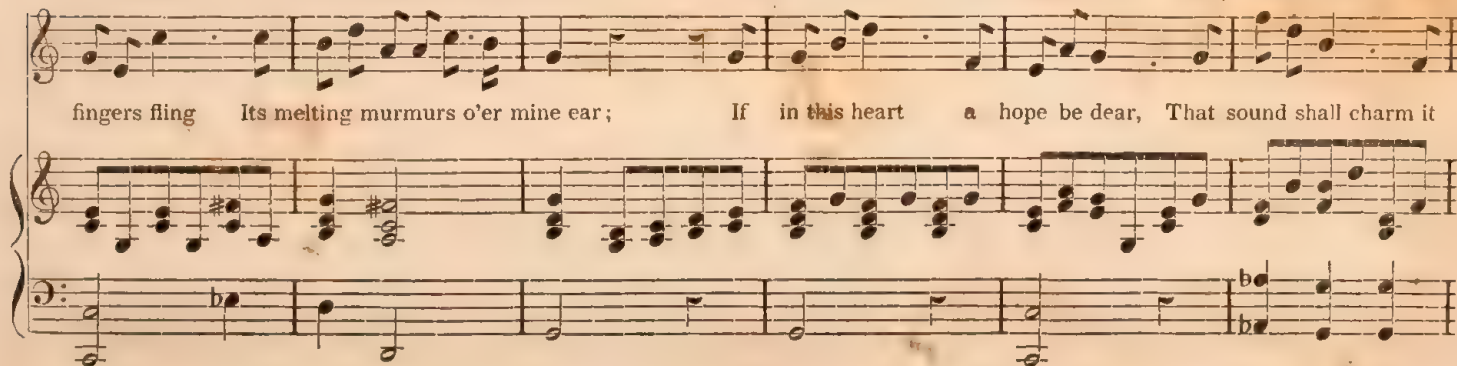


2d VERSE. But bid the strain be wild and deep— The harp I yet can brook to hear, I tell thee, min - strel,



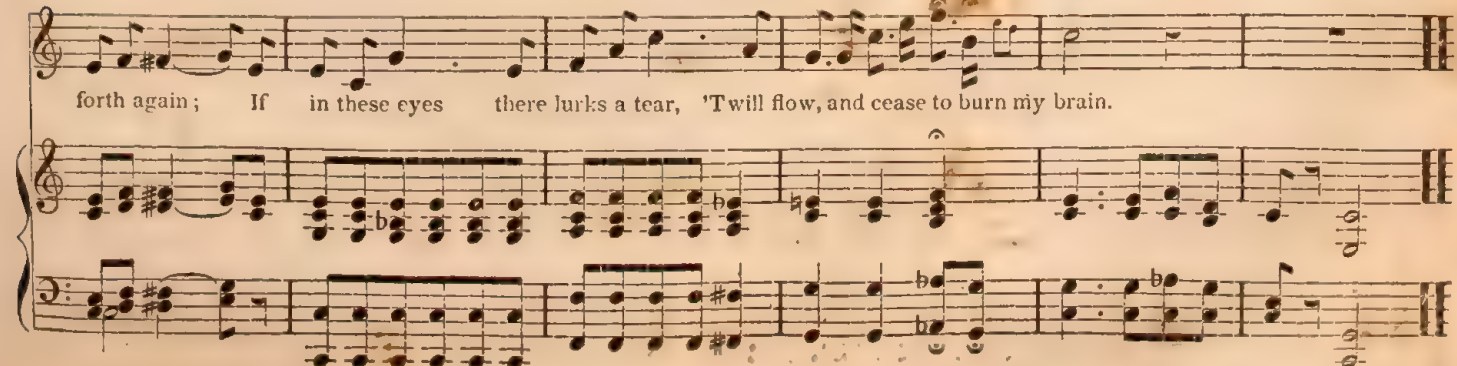
My soul is dark, O! quickly string The harp I yet can brook to hear, And let thy gen - - tle

I must weep, Or else this heavy heart will burst; For it hath been by sorrow nursed, And ached in sleep - less



fingers fling Its melting murmurs o'er mine ear; If in this heart a hope be dear, That sound shall charm it

silence long; And now 'tis doom'd to know the worst, And break at once—or yield to song.



forth again; If in these eyes there lurks a tear, 'Twill flow, and cease to burn my brain.

TO THE QUEEN OF MY HEART.

WORDS BY SHELLEY, FROM HIS POSTHUMOUS PAPERS,

THE MUSIC COMPOSED EXPRESSLY FOR THIS WORK,

BY W. H. FRY.

Andante Sostenuto.



Shall we roam, my love, To the

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The piano part continues with a steady accompaniment of chords and moving lines. The dynamics are marked 'pp' (pianissimo).

twilight grove, When the moon is ris - ing bright; And I'll tell thee there, In the cool night air, What I dare not in broad day-

The second line of the song continues the vocal melody and piano accompaniment. The piano part maintains its accompaniment pattern, supporting the vocal line.

light! I'll tell thee a part Of the thoughts that start To being when thou art nigh; And thy beauty, more bright than the

The third line of the song concludes the vocal melody and piano accompaniment on this page. The piano part continues with its accompaniment, ending with a final chord.

ritard.

star's soft light, Shall seem as a weft from the sky.

col. canto. *sf*

2d VERSE.

When the pale moonbeam
On tower and stream
Sheds a flood of silver sheen,
How I love to gaze
As the cold ray strays
O'er thy face, my heart's throned queen!
Wilt thou roam with me
To the restless sea,
And linger upon the steep,
And list to the flow
Of the waves below
How they toss, and roar, and leap!

3d VERSE.

Those boiling waves
And the storm that raves
At night o'er their foaming crest
Resemble the strife
That, from earliest life,
The passions have waged in my breast.
Oh, come then and rove
To the sea or the grove,
When the moon is rising bright,
And I'll whisper there
In the cool night air
What I dare not in broad daylight.

THE YOUNG WALTZER.

Allegro Moderato.

p dolce.

f 2d time pp

D.C.

U*

AFGHANISTAN MARCH.

COMPOSED EXPRESSLY FOR THIS WORK, BY J. A. GETZE.

Moderato.

f *p* *fz*

p *cres.* *f*

f *p* *p*

fz *p* *cres.*

f *p* *f*

p *f* *ff* *Fine. p*

TRIO.

Musical score for a piano piece, likely a march, in G major and 2/4 time. The score consists of two systems of grand staves. The first system features a melody with triplets and a bass line with chords and triplets. Dynamics include *f*, *p*, and *cres.* The second system continues the melody and bass line with various dynamics like *fz*, *p*, and *ff*. The piece ends with a double bar line and repeat dots.

THE LADIES' GALOP.

J. STRAUSS.

Galop.

First system of the musical score for "The Ladies' Galop". It is in G major and 2/4 time. The melody is in the treble clef, and the bass line is in the bass clef. Dynamics include *p*.

Second system of the musical score for "The Ladies' Galop". It continues the melody and bass line with various dynamics like *p* and *f*.

Third system of the musical score for "The Ladies' Galop". It continues the melody and bass line with various dynamics like *p* and *f*.

Fourth system of the musical score for "The Ladies' Galop". It continues the melody and bass line with various dynamics like *p* and *f*.

SHE WORE A WREATH OF ROSES.

POETRY BY T. HAYNES BAYLY, ESQ.

MUSIC BY JOSEPH PHILIP KNIGHT.

Andante.

2d VERSE. A wreath of orange blos - soms When next we met, she wore; Th'ex - pression of her

She wore a wreath of ro - - ses The night that first we met, Her lovely face was

features Was more thoughtful than be - fore; And standing by her side was one, Who strove, and not in vain, To

smil - ing Beneath her curls of jet; Her footstep had the lightness, Her voice the joyous tone, The

soothe her, leav - ing that dear home—She ne'er might view a - gain; I saw her but a moment, Yet me-
rall. *a tempo.*

tokens of a youthful heart Where sorrow is unknown; I saw her but a moment, Yet me-
rall. *a tempo.*

thinks I see her now With the wreath of or - ange blossoms Up - on her snowy brow.
cres.

- - - thinks I see her now With the wreath of summer flowers Up - on her lovely brow.
cres. *f*

3d VERSE.

And once again I see that brow
 No bridal wreath is there,
 The widow's sombre cap conceals
 Her once luxuriant hair;
 She weeps in silent solitude,
 And there is no one near
 To press her hand within his own,
 And wipe away the tear;
 I see her broken-hearted,
 Yet methinks I see her now,
 In the pride of youth and beauty,
 With a garland on her brow.

THE YOUNG AMATEUR.

HUNTEN.

Andante.

MONTICELLO WALTZ.

COMPOSED EXPRESSLY FOR THIS WORK, AND VERY RESPECTFULLY INSCRIBED

To Miss H. Schriver, of York, Pa.

BY C. HOMMANN.

Vivace.

BRIOSO.

f

8va. *loco*

Fine. sf

8va. *loco*

sf *sf* *sf*

sf *sf*

8va. *loco*



First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a key signature of one flat and a repeat sign. The bass staff contains a harmonic accompaniment. The instruction *dolce e legato.* is written above the bass staff.



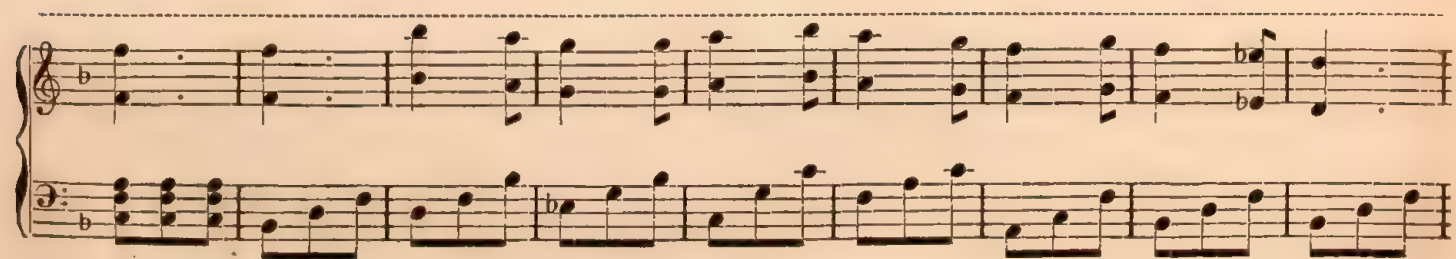
Second system of musical notation, continuing the melodic and harmonic lines from the first system.



Third system of musical notation, including a first ending marked "1st time." and a second ending marked "2d time." followed by an 8va section. The instruction *(Repeat 8va.)* is written below the first ending, and *sempre dolce.* is written below the 8va section.



Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a key signature of one flat. The bass staff contains a harmonic accompaniment.



Fifth system of musical notation, continuing the melodic and harmonic lines.



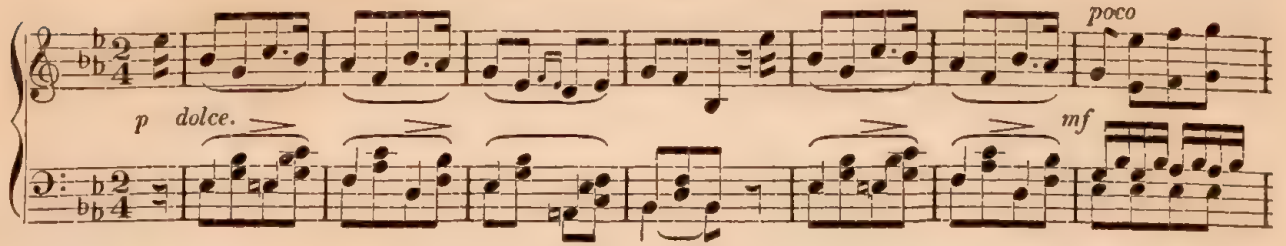
Sixth system of musical notation, concluding the piece with a double bar line. The instruction *D.C.* is written at the end of the system.

I CAN NE'ER FORGET THEE.

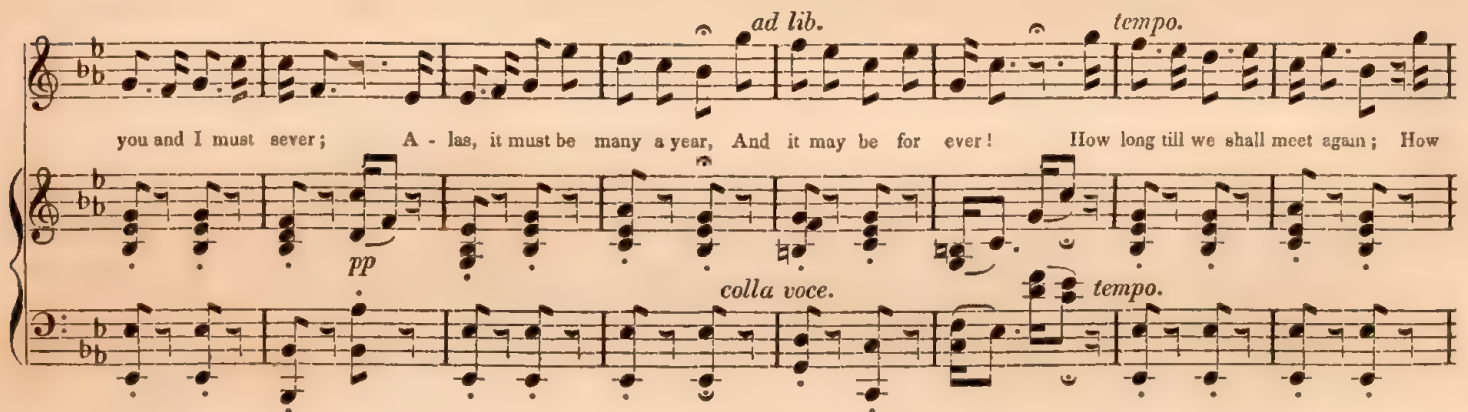
FROM HANDY ANDY — WRITTEN BY SAMUEL LOVER, ESQ.

The Music Composed by Charles Jarvis.

Andantino con
Affettuoso.



con espressione.



2d VERSE.

You said my heart was cold and stern;
You doubted love when strongest;
In future days you'll live to learn
Proud hearts can love the longest.
Oh! sometimes think, when press'd to hear,
When flippant tongues beset thee,
That all must love thee, when thou'rt near;
But one will ne'er forget thee!

3d VERSE.

The changeful sand doth only know
The shallow tide and latest;
The rocks have mark'd its highest flow,
The deepest and the greatest;
And deeper still the flood-marks grow:—
So, since the hour I've met thee,
The more the flood of time doth flow
The less can I forget thee!

SONG OF THE FAIRIES.

WORDS BY M. H. R.

TO WHOM THE MUSIC IS RESPECTFULLY DEDICATED,

By J. A. Getze, Professor of Music.

Allegretto.

2d VERSE. When the moon shines down o'er lake and rill, And all the earth be - side is still, When the mourning flow'rs in

When the sun goes down with a crimson glow, And silence sinks on all below; When the evening shadows

sadness weep, And the air in floods of fragrance steep; We come [in the] witching hour of night, For we love to dance in the

darker fall, And stars come out to the fes - ti - val, From the up - per air and the deep blue sea, From the acorn's cup and the

soft moonlight, Then the bright eyes smile that were sad be - fore, And the gen - tle flow' - rets weep no more!

hol - low tree; In pearly shells o'er the white sea foam, On the zephyr's breath—we come—we come.

3d VERSE.

When the stars grow faint, as the god of day
Strikes their glories dim with his first bright ray,
And the sad, pale moon, with her earnest eye,
Speaks a last farewell as she passes by—

And, gazing upon the scene below,
Seems half unwilling as yet to go—
We hasten the signal to obey
And vanish with her last ling'ring ray!

OH, MY LOVE'S BONNY.

A CELEBRATED SCOTCH BALLAD.

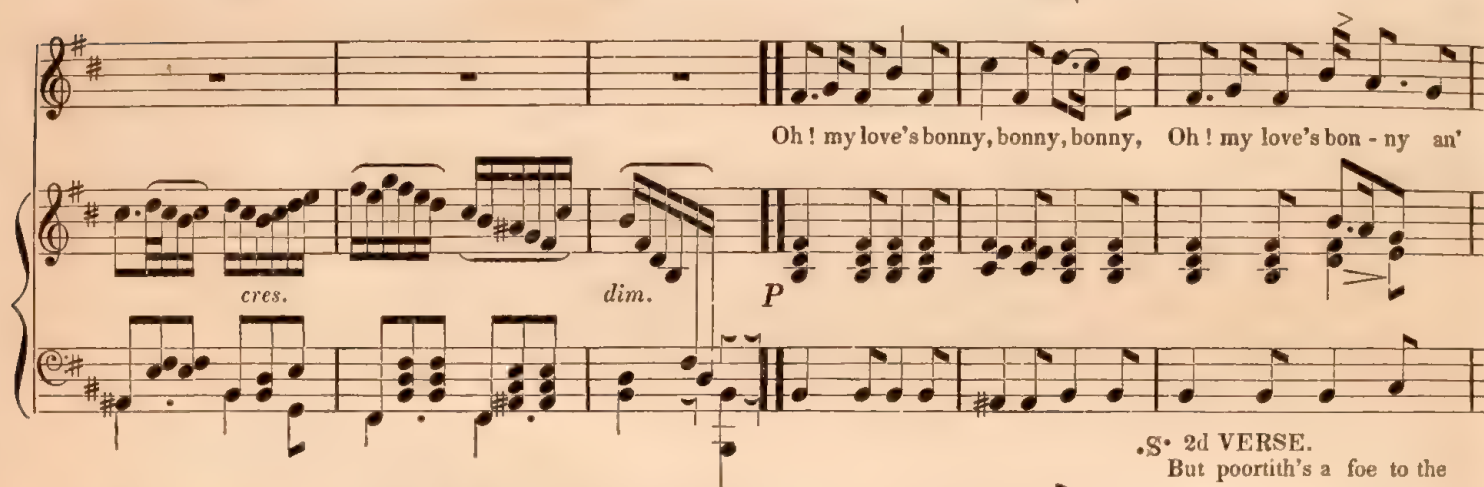
WORDS BY J. FINLAYSON, ESQ.

MUSIC BY J. M. MULLER.

*Allegretto
ma con
Espression.*



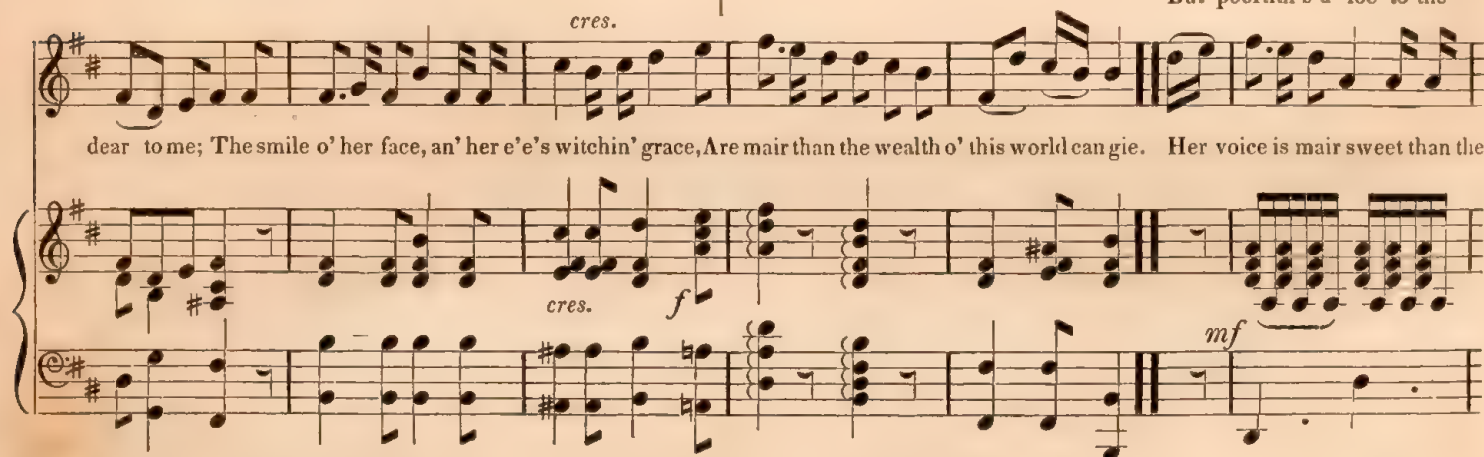
Oh! my love's bonny, bonny, bonny, Oh! my love's bon - ny an'



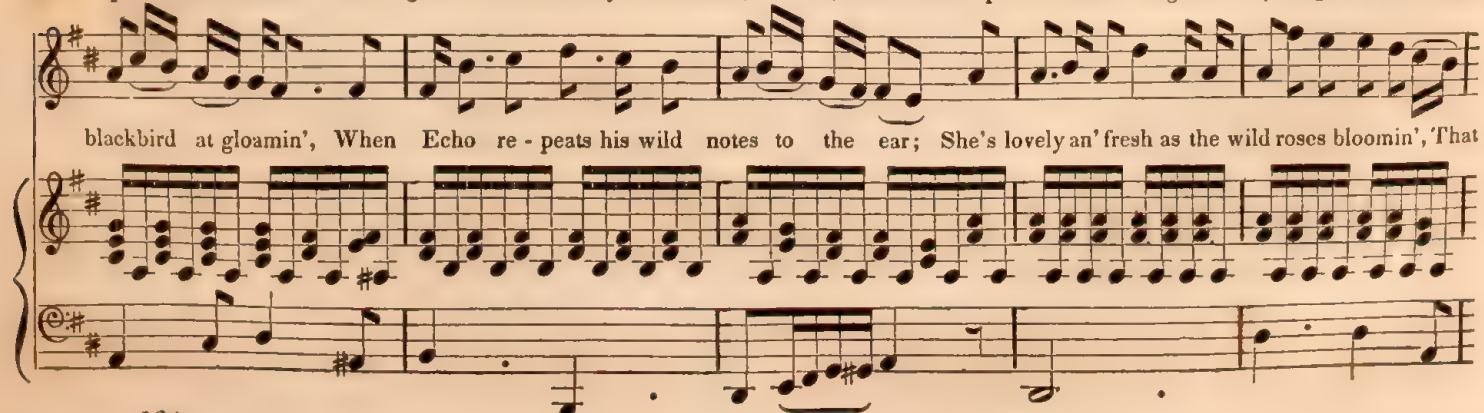
.S. 2d VERSE.

But poortith's a foe to the

dear to me; The smile o' her face, an' her e'e's witchin' grace, Are mair than the wealth o' this world can gie. Her voice is mair sweet than the



peace o' this bosom, That glows sae devout - ly, dear lassie, for thee, Alas! that e'er poortith should blight love's young blossom, When



blackbird at gloamin', When Echo re - peats his wild notes to the ear; She's lovely an' fresh as the wild roses bloomin', That

rich - - - - es nae last - - - - ing con - tentment can gie. For, O! my love's bonny, bonny, bon - ny, O! my love's bonny and

ritard.

ritard. PP

dear to me; The smile o' her face, an' her e'e's witchin' grace, Are mair than the wealth o' the world can gie.

cres.

P cres. f P

dear to me; The smile o' her face, an' her e'e's witchin' grace, Are mair than the wealth o' the world can gie.

cres. P

3

Yet hope's cheerfu' sun shall aboon my head hover,
An' guide a lone wand'rer, when far, far frae thee;
For ne'er till it sets will I prove a fause lover,
Or think o' anither, dear Annie, but thee.
For, O! thou art bonny, bonny, bonny,
O! my love's bonny and dear to me,
The smile o' her face, an' her e'e's witchin' grace,
Are mair than the wealth o' the world can gie.

FAYOUBATE GALLOPANE.

FROM THE OPERA

GUSTAVE.

ARRANGED FOR THE PIANO FORTE.

BY C. F. HAUSMAN.

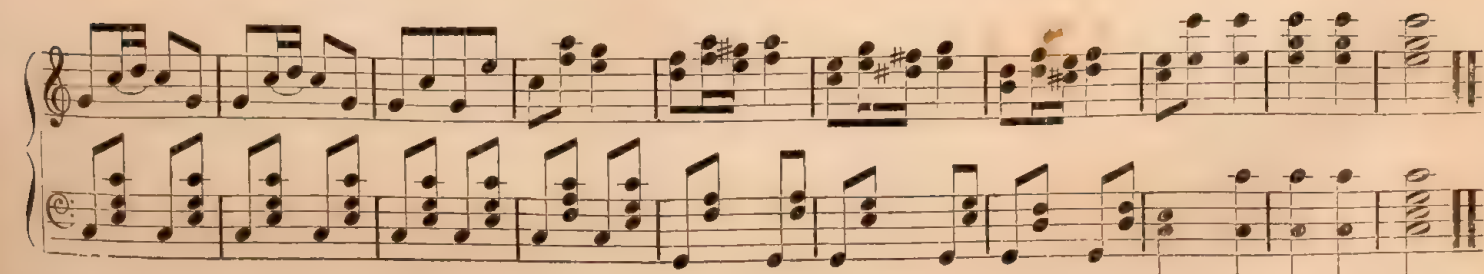
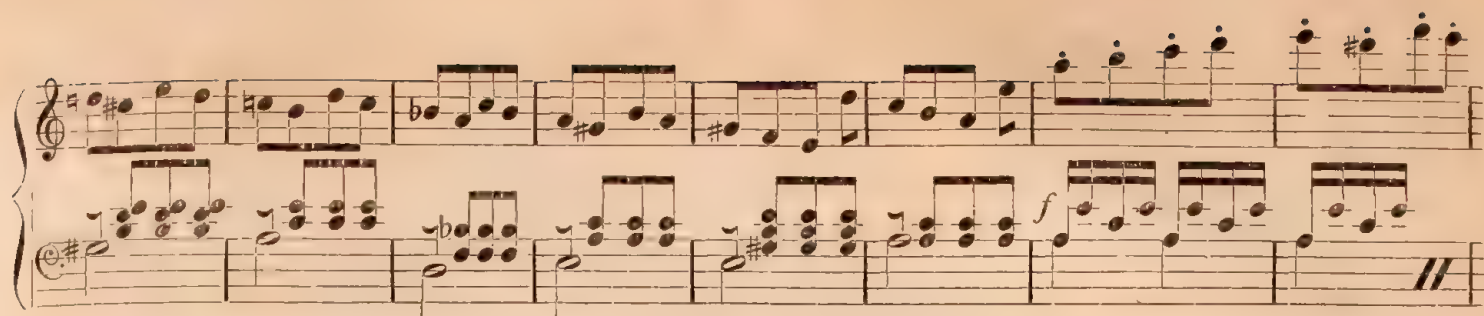
Gallopade.

P

f

sempre stacc.

P



OH! THE QUIET DAYS WHEN WE ARE OLD!

THE WORDS BY MRS. HEMANS.—THE MUSIC BY HER BROTHER.

Andante e Affettuoso.

The musical score is written for voice and piano. It begins with an introduction in 3/4 time, marked *Andante e Affettuoso*. The piano part features a series of chords and arpeggiated figures. The voice part enters with the lyrics: "Oh! the quiet days, the quiet days, when we are old! When by our own fireside We tranquilly a - -". The music continues with the lyrics: "bide, None can be Calm as we, In the quiet days when we are". The score includes various musical notations such as *dolce p*, *STACCATO*, *fz*, *ritardo*, *rall.*, *p*, *fz*, and *tempo*. The piano part has a *ritardo* marking at the end of the first system. The voice part has a *rall.* marking at the end of the first system. The piano part has a *p* marking at the beginning of the second system. The voice part has a *rall.* marking at the beginning of the second system. The piano part has a *fz* marking at the beginning of the third system. The voice part has a *p* marking at the beginning of the third system. The piano part has a *tempo* marking at the beginning of the fourth system. The voice part has a *tempo* marking at the beginning of the fourth system.

Oh! the quiet days, the quiet days, when we are old! When by our own fireside We tranquilly a - -

- - bide, None can be Calm as we, In the quiet days when we are

old.

tempo.

2d VERSE.

Oh! the quiet days when we are old!
When on our placid view,
So heav'nly and so true,
The soul's pure light
Dawns more bright
In the quiet days when we are old!

3d VERSE.

Oh! the quiet days when we are old!
The welcome hour draws near
When love shall banish fear,
And the tomb
Cast no gloom
On the quiet days when we are old.

DEAR SIR:—I have not seen the accompanying song published in America. If new to you, please insert it in your "MUSICAL LIBRARY"—for it is a gem of pathos and harmony.

L. A. GODEY, Esq.

GLENMARY, AUGUST 1, 1842.

Yours very truly.

N. P. WILLIS.

* The Introduction to this song is added by the Editor, the original being without one.

THE BUGLE QUICK-STEP.

COMPOSED EXPRESSLY FOR THIS WORK,

BY FRANCIS JOHNSON.

Quick-Step.

BAD LUCK TO THIS MARCHING.

SUNG BY MICKEY FREE.

FROM CHARLES O'MALLEY, THE IRISH DRAGOON.

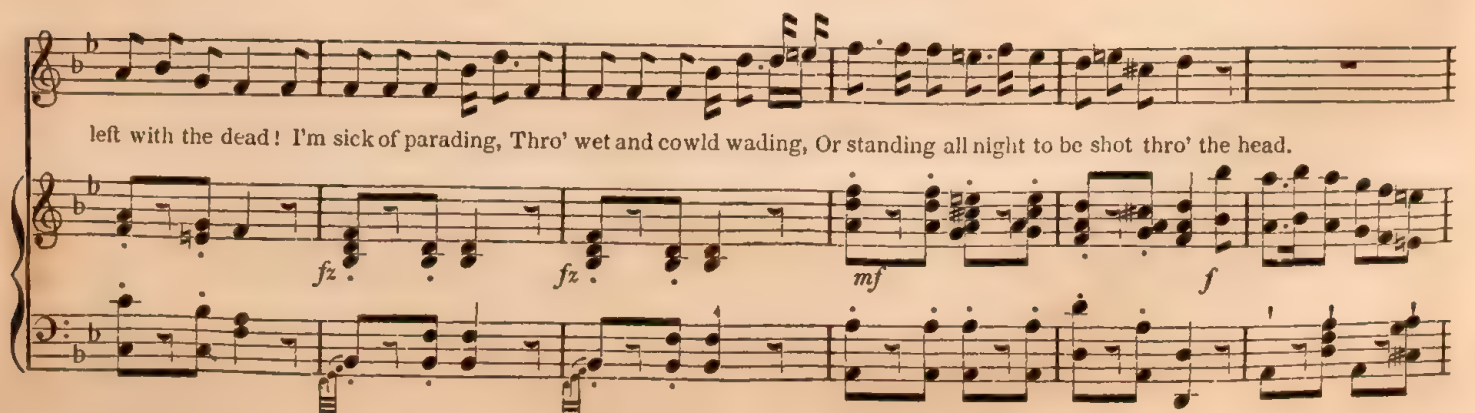
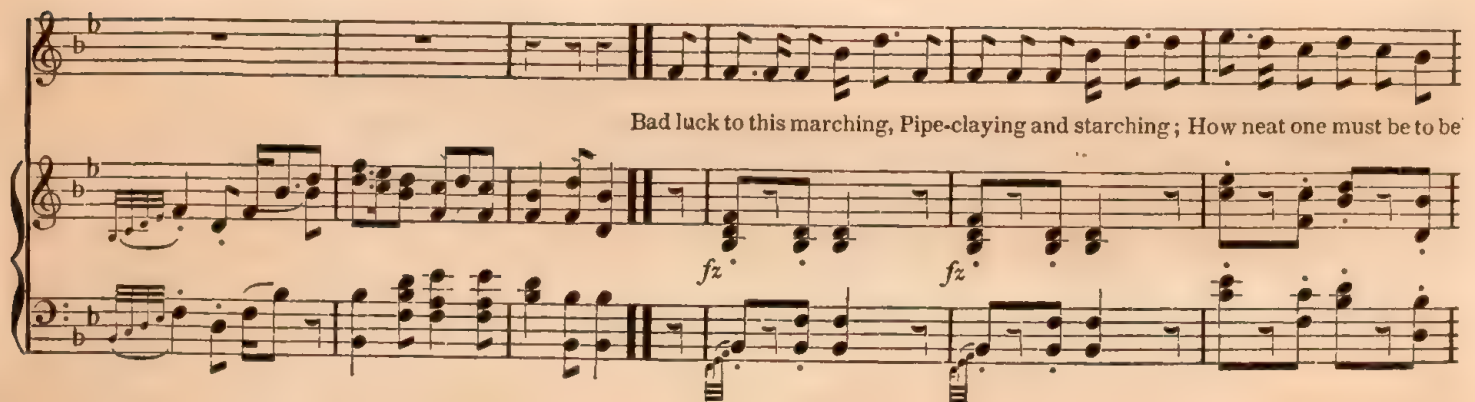
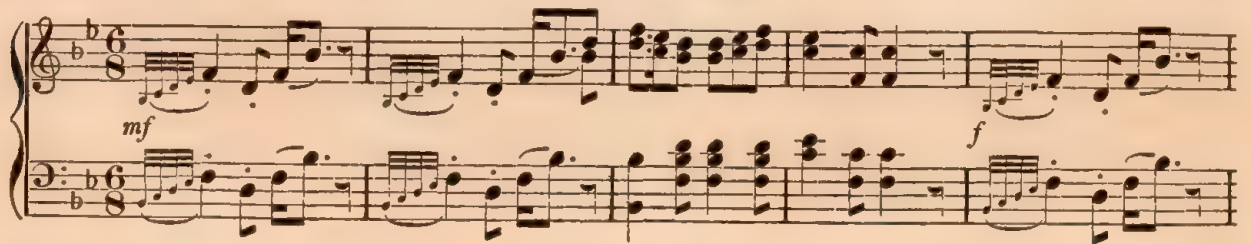
WRITTEN BY HARRY LORREQUER.

THE MUSIC COMPOSED AND ARRANGED FOR THE PIANO FORTE,

BY CHARLES JARVIS.

[GODEY & M'MICHAEL, Publishers' Hall, 101 Chesnut Street.]

*Allegretto
Moderato.*



To the tune of a fife, They dispose of your life, You sur-render your soul to some il-ligant lilt, Now I

like Garryowen, When I hear it at home, But it's not half so sweet when you're going to be kilt. But it's not half so sweet, &c.

ad lib.
colla voce.

mf *f*

2d VERSE.

Though up late and early,
Our pay comes so rarely,
That not a brass farthing we've ever to spare;
They say some disaster
Befel the paymaster;
On my conscience, I think that the money's not there.
And, just think, what a blunder;
They won't let us [plunder,*]
While the convents invite us to rob them, 'tis clear;
Though there isn't a village,
But cries, 'come and pillage,'
Yet we leave all the mutton behind for Mounseer.

3d VERSE.

Like a tar that's nigh land,
I long for that island
Where even the kisses we steal if we please;
Where 'tis no disgrace
[If you] don't wash your face,
And you've nothing to do but to stand at your ease.

With no sergeant t' abuse us,
We fight t' amuse us,
Sure it's better beat Christian than kick a baboon,
How I'd dance like a fairy,
To see ould Dunleary,
And think twice ere I'd leave it to be a dragon!

* All words enclosed thus [] to be sung to one note.

MACCREGOR'S MARCH.

[PHILADELPHIA, GODEY & M'MICHAEL, Publishers' Hall, 101 Chesnut Street.]

Allegro.

Fine.

f p f p

D.C.

This block contains the first system of music for Macgregor's March, measures 1 through 16. It is written for piano in 2/4 time. The tempo is marked 'Allegro.' and the key signature has one sharp (F#). The first system ends with a double bar line and the word 'Fine.' The second system includes dynamic markings 'f' (forte) and 'p' (piano) alternating every two measures. The third system continues the melody and accompaniment. The fourth system ends with a double bar line and the marking 'D.C.' (Da Capo).

HOPE WALTZ.

STRAUSS.

Allegro.

This block contains the first system of music for Hope Waltz, measures 1 through 8. It is written for piano in 3/4 time. The tempo is marked 'Allegro.' and the key signature has two sharps (D# and F#). The melody is in the right hand, and the accompaniment is in the left hand. The system ends with a double bar line.

First system of musical notation. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with the same key signature. The music is marked with *f* (forte) and *fz* (forzando). The system concludes with a *Fine.* marking.

MISS LUCY LONG.

Second system of musical notation, beginning with the tempo marking *Moderato.* The upper staff is in treble clef, and the lower staff is in bass clef, both with a key signature of two sharps. The music includes markings for *mf* (mezzo-forte), *Ritornella.*, *cres.* (crescendo), *f* (forte), and *p* (piano). The system ends with an *AIR.* marking.

Third system of musical notation. The upper staff is in treble clef, and the lower staff is in bass clef, both with a key signature of two sharps. The music includes markings for *ten.* (tenuto), *cres.* (crescendo), *poco.* (poco), *p* (piano), and *mf* (mezzo-forte).

Fourth system of musical notation. The upper staff is in treble clef, and the lower staff is in bass clef, both with a key signature of two sharps. The music includes markings for *ten.* (tenuto) and *cres.* (crescendo).

Fifth system of musical notation. The upper staff is in treble clef, and the lower staff is in bass clef, both with a key signature of two sharps. The music includes markings for *Ritornella.*, *f* (forte), *cres.* (crescendo), and *fz Fine.* (forzando Fine).

THE SCOTCH WALTZ.

F. T. HÜBNER.

Allegro.

First system: Treble and bass staves with a key signature of one sharp (F#) and a 2/4 time signature. The melody is in the treble, and the accompaniment is in the bass. Dynamics include *p* (piano) and *f* (forte).

Second system: Continuation of the melody and accompaniment. Dynamics include *p* and *f*.

Third system: Continuation of the melody and accompaniment. Dynamics include *Fine. f*, *p*, *f*, and *p*. The system ends with a double bar line and the marking *D.C.* (Da Capo).

CHANSONNETTE DE L'ENFANT DU REGIMENT.

Allegretto Vivo.

First system: Treble and bass staves with a key signature of one sharp (F#) and a 2/4 time signature. The melody is in the treble, and the accompaniment is in the bass.

Second system: Continuation of the melody and accompaniment. The system ends with a double bar line and the marking *Fine.*

Third system: Continuation of the melody and accompaniment. The system ends with a double bar line and the marking *D.C.* (Da Capo).

THE HOMEWARD BOUND.

THE POETRY



WRITTEN BY

MRS. JOHN VALENTINE.

THE MUSIC COMPOSED BY

JOSEPH PHILIP KNIGHT.

Allegro

Spiritoso.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a 6/8 time signature and a key signature of one sharp (F#). The tempo markings "Allegro" and "Spiritoso." are written to the left of the staves. The music begins with a series of eighth and sixteenth notes, followed by a more complex rhythmic pattern in the lower staff.

The second system of musical notation continues the piece. It features the same two-staff format with treble and bass clefs, 6/8 time, and one sharp key signature. The melody in the upper staff continues with various note values, while the lower staff provides a steady accompaniment with eighth and sixteenth notes.

The third system of musical notation includes the lyrics "The sails are spread, The an-chor weigh'd; Hark! to the cap-stan's round; The". The lyrics are placed between the two staves. The musical notation continues with the same two-staff format, 6/8 time, and one sharp key signature. The melody and accompaniment follow the same pattern as the previous systems.

sail - ors troll the whist - ling lay, And mer - ri - ly on we bound, And mer - ri - ly on we

bound, And merri - ly on we bound. *loco.*

See, homeward now we peaceful glide, With speed on our trackless way; Now

proudly stem the bounding wave, And dash through the silv'ry spray, And dash through the silv'ry

spray. The sails are spread; the an - chor weigh'd; Hark! to the cap - stan's round: The

sail - ors troll the whistling lay, And merri - ly on we bound— And mer - ri - ly on, And

mer - ri - ly on, And mer - ri - ly on we bound, And mer - ri - ly on we bound. And

mer - ri - ly on we bound.

Our sails are furl'd, the anchor cast—
No more to the capstan's round

The sailors troll the whistling lay,
But swift to the shore we bound.

But swift to the shore, &c.

WALTZ.

FROM AUBER'S OPERA,

LE FILTRE.

ARRANGED FOR THE PIANO FORTE,

BY J. KUFFNER.

Waltz

P

P

f

f

First system of musical notation, measures 1-4. The right hand features a melody with triplets and a dynamic marking of *P* (piano). The left hand provides a harmonic accompaniment.

Second system of musical notation, measures 5-8. The right hand continues the melodic line with triplets, and the left hand maintains the accompaniment. A dynamic marking of *P* is present.

Third system of musical notation, measures 9-12, labeled **TRIO.** The time signature changes to 3/4. The right hand has a melody with a dynamic marking of *P*. The left hand has a bass line with a dynamic marking of *P*. The system concludes with a crescendo (*cres.*), a gradual increase (*a poco.*), and a fortissimo (*f*) dynamic.

Fourth system of musical notation, measures 13-16. The right hand continues the melody, and the left hand provides a steady accompaniment. Dynamics include *P*, *cres.*, *a poco.*, and *f*.

Fifth system of musical notation, measures 17-20. The right hand features a melody with a dynamic marking of *P*. The left hand has a bass line with a dynamic marking of *P*. The system concludes with a crescendo (*cres.*).

Sixth system of musical notation, measures 21-24. The right hand features a melody with triplets. The left hand provides a harmonic accompaniment. The system concludes with a dynamic marking of *f*.

WALTZ D. C.

THE SUNNY HOURS OF CHILDHOOD.

BALLAD.

WRITTEN BY T. L. CARPENTER, ESQ.

THE MUSIC COMPOSED AND ARRANGED FOR THE PIANO FORTE,

BY J. HARROWAY, R. A.

Cornopean Solo.

E con
espress.

P *cres.*

The friends, the friends we saw around us, In
The sun - ny, sunny hours of childhood, How
fz
boy - - hood's happy, happy day, The fai - - ry, fai - ry links that bound us, No feel - ing now dis -
rall.
soon, how soon they pass away ; Like flow'rs, like flowers in the wild wood That once bloom'd fresh and
play : For time hath changed for e - - - - ver What youth can - not re - - - tain ; And
tempo.
gay : But the perfume of the flow - - ers, And the fresh - ness of the heart, Live

we may know, ah! ne - - - ver, Those sun - ny hours a - - gain. *ad lib.* The sun - - ny, sunny hours of

but a few brief hours— And then for aye de - part. The sun - ny, sunny hours of

child - - - - hood, How soon, how soon they pass a - - - way; Like flow'rs, like flow - ers in the

child - - hood, How soon, how soon they pass a - way, Like flow'rs, like flowers in the

wild wood, That once bloom'd fresh and gay, Like flow'rs, like flowers in the wild wood, That

wild - wood, That once bloom'd fresh and gay. Like flow'rs, like flowers in the wild-wood, That

once bloom'd fresh and gay.

once bloom'd fresh and gay. *ad lib.* once bloom'd fresh and gay. *colla voce.* *M z*

DEAR LOVE, AND NATIVE LAND, FAREWELL. SONG.

WRITTEN AND ADAPTED TO

AN ADMIRABLE IRISH AIR.

BY S. LOVER, ESQ.

Con molto espressione.

Piano.

f *P* *cres.* *rall.* *cres.* *rall.* *dim.*

Fare - well! farewell, O, who can tell The bit - ter thoughts that throng the part - ing hour, When

colla voce.

breaking hearts with anguish swell, O! language, then how faint thy pow'r! 'Tis the sad glance of some dark, tearful eye,

rall.

Cast on the homewhere happy hours did dwell: Ah! - - - - - 'Tis the deep tone of some heart-breaking sigh, A-

ad lib.

lone can speak thy pang, farewell!

colla voce. *cres.* *rall.* *cres.*

2d Verse.

Fare - - - well, bright hills and spark - ling rills, And wild flowers fair, my

hands did fond - - ly twine For one who me - - mo - ry sad - - - ly fills, For

Con espress. *ad lib.*

one hope whis - per'd should be mine; For one who now, on *f* yonder stormy strand, Whose

energico.

heart beats wild - er than the surge's - - - - - swell, Waves me a bless - ing with up-

lift - - - - ed hand: Dear love, and na - - - - tive land, fare - - well!

FASHIONABLE QUADRILLES.

THE SOCIABLE.

The musical score for 'THE SOCIABLE' consists of three systems of piano accompaniment. Each system has a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is 6/8. The first system contains 8 measures. The second system contains 8 measures. The third system contains 8 measures and ends with a double bar line and the marking 'D.C.' (Da Capo).

Forward four and back.—Half right and left.—Side couples the same.—Chassé all, and change partners.—Promenade half round.

THE CAULIFLOWER.

The musical score for 'THE CAULIFLOWER' consists of three systems of piano accompaniment. Each system has a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is 2/4. The first system contains 8 measures. The second system contains 8 measures. The third system contains 8 measures and ends with a double bar line and the marking 'D.C.' (Da Capo).

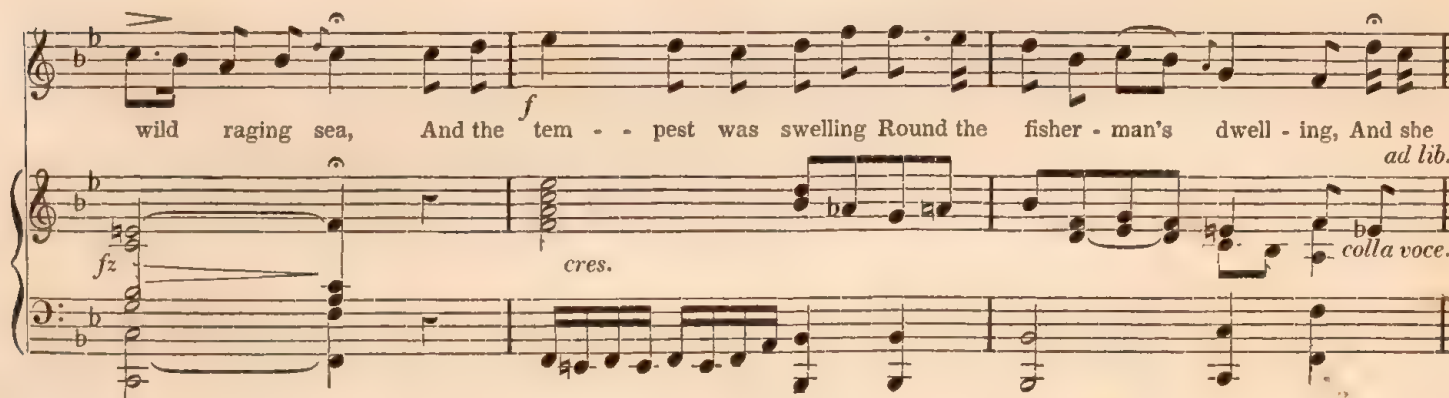
Forward four, and turn partners.—One lady join opposite couple, lead forward and back twice.—One gentleman forward twice.—
Four hands round and turn partners to place.

THE ANGEL'S WHISPER.

FROM THE SONGS OF THE SUPERSTITIONS OF IRELAND.

BY S. LOVER, ESQ.

Andante.



2d VERSE.

Her beads while she number'd,
The baby still slumber'd,
And smiled in her face as she bended her
knee,
"Oh, bless'd be that warning,
My child, thy sleep adorning,
For I know that the Angels are whisper-
ing to thee."

3d VERSE.

And while they are keeping
Bright watch o'er thy sleeping,
Oh, pray to them softly, my baby, with me,
And say thou would'st rather
They'd watch o'er thy father,
For I know that the Angels are whispering with thee.

Y

4th VERSE.

The dawn of the morning
Saw Dermot returning,
And the wife wept with joy her babe's father to see,
And, closely caressing
Her child, with a blessing,
Said "I knew that the Angels were whispering to thee."

MARCHE PONTIFICALE.

EXTRACTED FROM A SONG IN ROSSINI'S CELEBRATED "STABAT MATER."

BY CHARLES JARVIS.

Tempo di Marcia.

ff

dolce.

fz p *fz* *ff* *8va*

fz p *fz*

loco *ff* *mf* *f* *f*



First system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. It contains several measures of music with vertical ellipses indicating repeated notes. The bass staff has a key signature of one sharp (F#) and a common time signature. It contains several measures of music. The dynamic marking *ff* is present in the bass staff.



Second system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. It contains several measures of music. The bass staff has a key signature of one sharp (F#) and a common time signature. It contains several measures of music. The dynamic marking *ff* is present in the bass staff, followed by *energico.* and *dolce.*



Third system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. It contains several measures of music. The bass staff has a key signature of one sharp (F#) and a common time signature. It contains several measures of music. The dynamic marking *fz* is present in the bass staff, followed by *ff*, *Fine.*, *f*, *fz*, and *fz*.



Fourth system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. It contains several measures of music. The bass staff has a key signature of one sharp (F#) and a common time signature. It contains several measures of music. The dynamic marking *ff* is present in the bass staff, followed by *fz* and *fz*.



Fifth system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. It contains several measures of music. The bass staff has a key signature of one sharp (F#) and a common time signature. It contains several measures of music. The dynamic marking *f* is present in the bass staff, followed by *mp*.



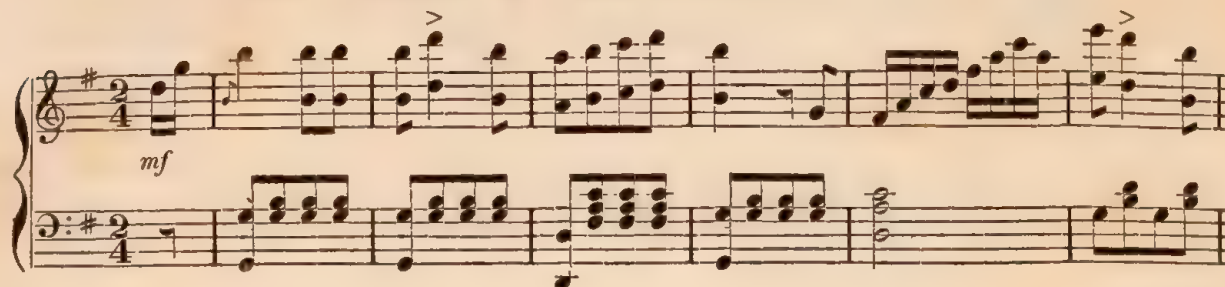
Sixth system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. It contains several measures of music. The bass staff has a key signature of one sharp (F#) and a common time signature. It contains several measures of music. The dynamic marking *piu animato.* is present in the bass staff, followed by *cres*, *cen*, *do.*, *ff*, and *D.C.*

WHEN I GAZE IN THOSE BRIGHT EYES.

WRITTEN AND COMPOSED FOR THE LADY'S MUSICAL LIBRARY.

BY JOHN H. HEWITT.

Moderato.



2d VERSE. When I hear the soft music that steals from thy lips, As thy wild harp-strings yield to thy

When I gaze in those bright eyes, like mirrors they seem; Re - - flect - ing full richly the

cres.

fair finger tips; I dream of the numbers a che - rubim sings, As it fans the pale stars with its silver-tipp'd

young spirit's dream; They speak—yet they're silent, the soul gushes out, And joys in the mischief it scatters a -

wings. Oh! who can help loving, &c.

- - bout. Oh! who can help loving a be - ing so fair? In the high court of beauty the brightest star

dol.

mf

rall.

there; In the high court of beauty, the brightest star there.

cres. colla voce. a tempo.

2ND COMBINATION WALTZ.

By P. A. Kreutzer.

Allegro.

pia *pia.* *Fine.*

mf

pia. mf *D.C.*

ROMANZA.

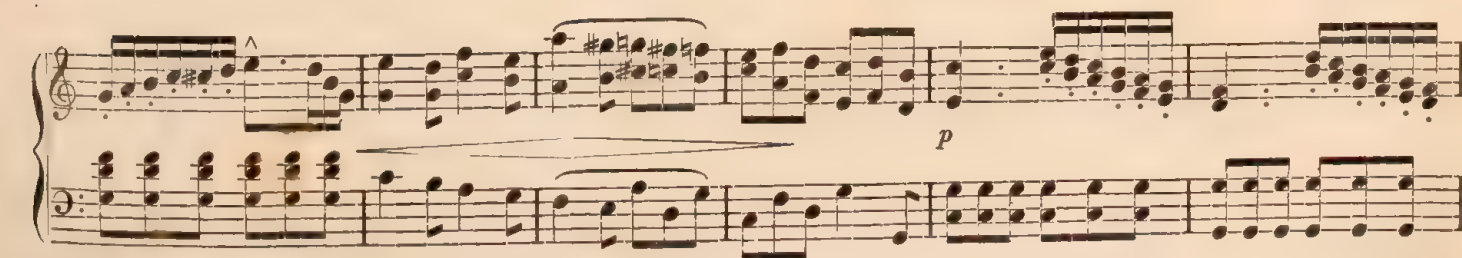
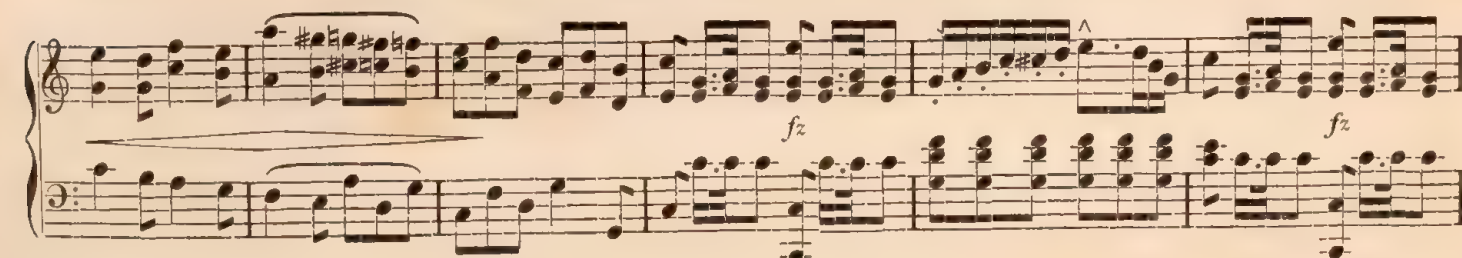
BY F. HUNTEN.

Andante con Grazia.

a tempo.

poco ritard.

The musical score is written for piano and consists of six systems of two staves each. The first system is marked 'Andante con Grazia.' and features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The second system is marked 'a tempo.' and 'poco ritard.' and shows a change in the melodic line. The third system continues the melodic development. The fourth system shows a key signature change to one sharp (F#). The fifth and sixth systems feature a more complex melodic line with sixteenth-note patterns and are marked with a '6' above the treble staff, indicating a sextuplet. The score concludes with a final cadence in the sixth system.

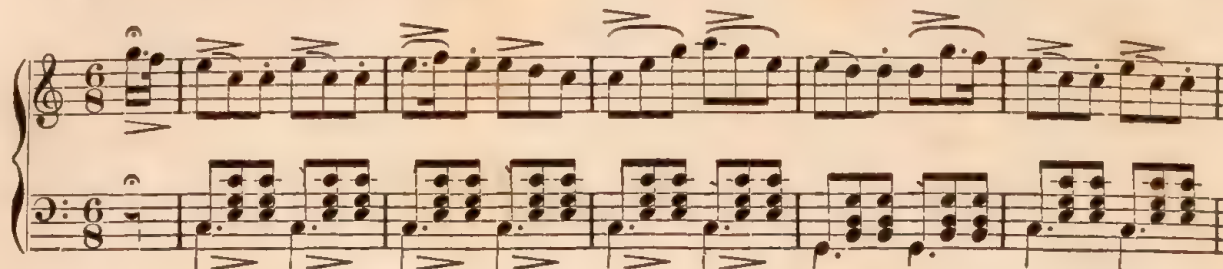


THE BRIDE OF ATHLONE.

FROM THE SONGS OF ERIN.

Poetry by Desmond Ryan, Esq. — Music by F. D. Crouch.

Con Spirito.



'Twas Sunday, May mornin', Bright gold was adornin', The hills and the valleys, each

mf

The first system of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The melody is in 6/8 time and includes a repeat sign. The piano accompaniment consists of eighth-note chords. The dynamic marking *mf* is present.

meadow and grove; The dawn birds were singin', The joy-bells were ringin', And blue skies were beamin' with pleasure and love. Young

f *mf*

The second system continues the vocal melody and piano accompaniment. The dynamic markings *f* and *mf* are used. The piano accompaniment remains consistent with eighth-note chords.

Nora, a - wakin', Her first slumber breakin', She thought and she blush'd, as her bosom did own, Her first love, dear Harry, Was

f *mf* *cres.* *mf*

The third system concludes the song. The vocal melody includes a crescendo (*cres.*) and a final *mf* marking. The piano accompaniment follows the vocal line, ending with a final chord. The dynamic markings *f*, *mf*, *cres.*, and *mf* are indicated.

comin' to marry, This ve-ry May mornin', the Maid of Athlone!

2d VERSE.

She rose an' she bless'd her,
Her heart it oppress'd her,
An' tears, they were joys, fell like rain from her eyes;
In her white robes attirin'
Her sweet self admirin'
Full happy she smiled in simplicity's guise,
One virgin white rose, in
Her dark locks disposin',
All ornament else her pure choice did disown,
Oh, your dame in high bow'r,
Had she look'd on that flow'r,
Might borrow a grace from the Maid of Athlone!

3d VERSE.

When her toilet was ended,
To the hall she descended,
An' she stole on the guests like a day-break in June,
All eyes were astounded,
Her lover's heart bounded,
An' he thought her a goddess jump'd down from the
The priest then he hasten'd, [moon.
Their hands were soon fasten'd,
An' friend, an' relation, an' stranger did own,
That light never play'd on
Wife, widow or maiden,
So lovely as Nora, the Bride of Athlone!

HANDY ANDY'S QUICK-STEP.

COMPOSED EXPRESSLY FOR THIS WORK,

BY CHARLES JARVIS.

LIVELY.

mf *Fine.*

animato. *fz* *mf* *ff* D.C.

MINOR. *mf* *scherzando.* D.C.

Z

OH MOTHER WHY SO WARMLY TELL.

A Ballad.

THE WORDS BY J. K. MITCHELL, M. D.

THE MUSIC COMPOSED BY W. D. BRINCKLE, M. D.

AND DEDICATED TO HIS FRIEND

C. D. MEIGS, M. D.

Andante con Affettuoso.

SICILIANA.

soave. *Soft Ped.* *Ped. ppp* *dim.* *ritard.*

Oh mother why so warm - ly tell Of one beyond the main, Till my young heart had

dolce pp *fz p* *pp* *Soft Ped.*

felt the spell It could not break a - gain! I loved, for oh my heart was gone, Be - -

p *fz p* *mf dolce.*

The musical score is written for piano and voice. It begins with a piano introduction in 6/8 time, marked 'SICILIANA' and 'Andante con Affettuoso'. The introduction features a melody in the right hand and a supporting bass line in the left hand, with various dynamic markings like 'soave', 'Soft Ped.', 'Ped. ppp', 'dim.', and 'ritard.'. The vocal melody enters in the second system, with lyrics 'Oh mother why so warm - ly tell Of one beyond the main, Till my young heart had'. The piano accompaniment continues with 'dolce pp', 'fz p', 'pp', and 'Soft Ped.'. The third system continues the vocal melody with 'felt the spell It could not break a - gain! I loved, for oh my heart was gone, Be - -' and the piano accompaniment with 'p', 'fz p', and 'mf dolce.'. The score is written in G major (one sharp) and 6/8 time.

piu animato.

... fore the loved one came; His matchless grace, his soft deep tone, His beau - ty and his

mf f p

ad lib. *p*

fame, - - - - - *tempo.* Were all too much for my poor heart, But he shall know it not,

p fz p

piu lento.

For well I know he'll soon de - part, To cheer an - oth - - er's lot. 8va

Soft Ped. pp p pp 8va

colla voce. *Soft Ped.*

loco *piu ritardo.*

loco f dim. cres. pp

2d VERSE.

And though my soul as wintry wave,
Is cold, I must be gay;
For who would weep with her who gave
Her heart, unask'd, away!
And I must keep my hopeless love
Within its ruin'd cell;

I may not, like the widow'd dove,
My cureless sorrows tell;
I may not own my utter woe,
I dare not seem to pine,
The tear of sympathy may flow
For ev'ry grief but mine.

LA RECOMPENSE.

Rondonetto.

BY C. CORTICELLI.

Allegretto.

ALPINE GALOP.

COMPOSED EXPRESSLY FOR THIS WORK,
BY CHARLES JARVIS.

Lively.

ALPINE HORN.

1st time. 2d time.

ff animato.

1st time. 2d time.

fz Fine. (Repeat 8va) dolce e legato.

D.C.

GO AND FORGET THAT WE HAVE MET.

Ballad.

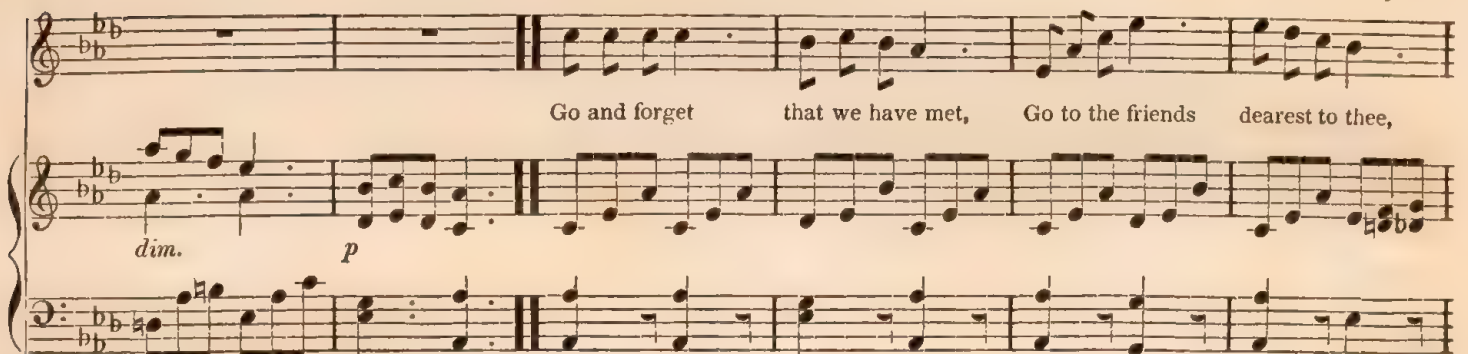
THE POETRY BY
T. H. BAYLY.

COMPOSED BY
J. P. KNIGHT.

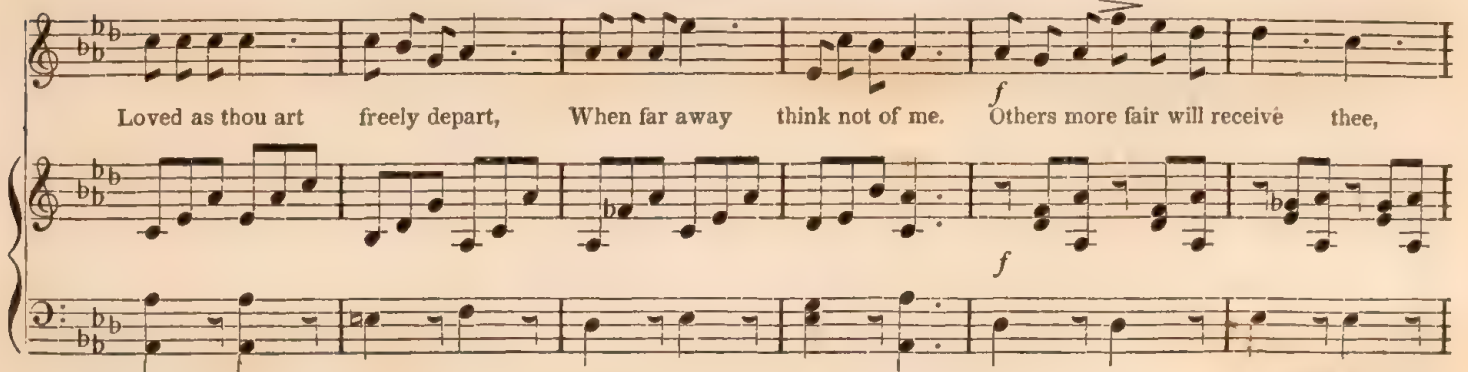
Slowly and with
Feeling.



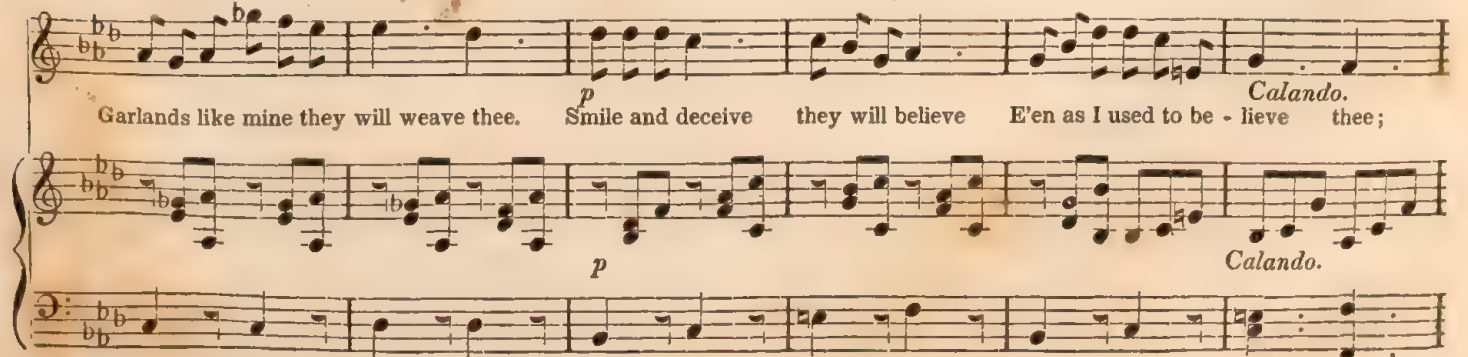
2d VERSE. *Though my tears flow bidding thee go, More should I weep wert thou to stay ;*



Better at once All hope renounce Than see thee change day after day. Go, I will never ac - cuse thee



Seek her whose smile will amuse thee ; She in her turn too soon may learn What I endure thus to lose thee.



Go and forget that, &c.

a tempo.

Go and forget that we have met, Go to the friends dearest to thee. Loved as thou art freely depart,

a tempo.

This system contains the first two staves of the musical score. The top staff is the vocal line, and the bottom staff is the piano accompaniment. Both are in B-flat major (two flats) and 4/4 time. The tempo is marked 'a tempo.' The lyrics are written below the vocal staff.

When far away Think not of me.

f *dim.* *p*

This system contains the third and fourth staves of the musical score. The tempo remains 'a tempo.' The dynamics *f* (forte), *dim.* (diminuendo), and *p* (piano) are indicated below the piano staff. The system concludes with a double bar line.

C A V A T I N A.

FROM THE STRANGER-BY BELLINI.

Andante.

p

ESPRESSIVO.

p *sf* *p*

This section contains three systems of musical notation for the Cavatina. The first system is marked 'Andante.' and begins with a piano (*p*) dynamic. The second system is marked 'ESPRESSIVO.' and includes piano (*p*), sforzando (*sf*), and piano (*p*) dynamics. The third system continues the piece with piano (*p*) dynamics. The key signature is A major (one sharp) and the time signature is 4/4.

THE CHRISTMAS WALTZ.

By J. W. Kalliwoda.

EXTRACTED AND ARRANGED BY CHARLES JARVIS.

Allegro.

p

1st time. 2d time.

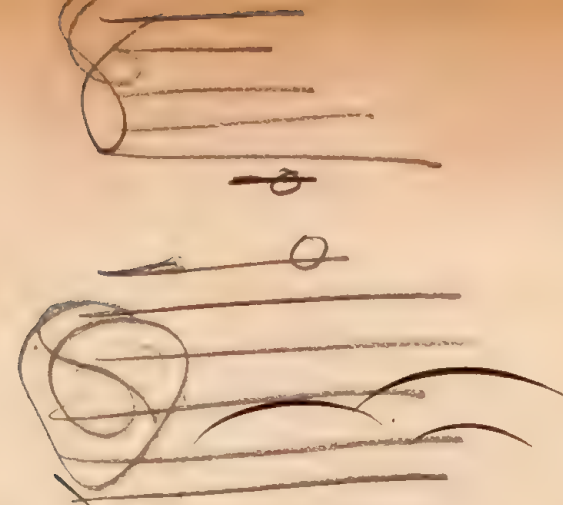
f

p

animato. *f*

Fine. *p dolce.*

Repeat 8va.



MISS LUCY LONG

With

(Introduction and Variations)

Composed for the

Piano Forte

AND DEDICATED TO

JULIUS LEUPOLD ESQ.

Founder of the German Settlement in Hermann, Mo.

By

J. C. VIERBECK.

Member of the said Settlement.

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Abridged Edition 50.*

*Philadelphia A. FIOT, 196 Chesnut St.
Importer of Music & Musical Instruments.*

MISS LUCY LONG

With Introduction and Variations

J. C. Viereck.

Allegro.

Introduction.

The Introduction is in 2/4 time, key of D major. It features a piano accompaniment with a steady eighth-note pattern in the left hand and a melody in the right hand. Dynamics include *f*, *ten*, *mf*, *sfz*, *fp*, and *mf*.

This section continues the piano accompaniment of the Introduction. It includes a *cres* (crescendo) marking and ends with a *ff* (fortissimo) dynamic.

Moderato.

Air.

The Air section is in 2/4 time, key of D major. It features a piano accompaniment with a steady eighth-note pattern in the left hand and a melody in the right hand. Dynamics include *p*, *ten*, *cres*, and *poco*.

This section continues the piano accompaniment of the Air. It includes a *ten* (tension) marking and a *mf* (mezzo-forte) dynamic.

The Ritornella section is in 2/4 time, key of D major. It features a piano accompaniment with a steady eighth-note pattern in the left hand and a melody in the right hand. Dynamics include *cres*, *ten*, and *f*.

cres *ff*

Animato.

Var:
1.

dolce e scherzando.

cres *deces.* *p* *dolce.*

mf *cres*

Ritornella.

cen - do *deces* *pp* *f*

cres *ff*

Tempo di Galop.

Finale.

mf e marcato. cres e string: ff dime rallent. -

a tempo.

p ten

f ten

mf ma marcato. dolce ten

f ten

Elegante.

ten dolce e leggiero.

8va. ten *mf*

8va. *cres* - cen - do *f* Un poco piu animato. dolce e poco marcato.

ten *mf cres* con fuoco - - *f*

ten *dim* *p* *dim*

Piu Allegro. *cres* e stringendo - - poco - a - poco

f - *cres* - molto - *ff* *ff* Fine.

THE DREAM IS PAST
AS A
ARRANGED QUICK STEP
for the
Piano Forte
BY
FRANCIS WEILAND.

Philadelphia, George Willig 171 Chesnut St.

Piano.

f *p*

Fine.

The Dream is past.

Quick Step.

p

mf *p*

mf

f *p*

f D.C. al segno.

The dream is past.



SARATOGA GALLOP

G. Blessner.

Piano.

3 2 1

p

fz

ten

cres

cen

do

f

fz

ten

ten

fz

ten

1^a

2^a

First system of musical notation. Treble clef, key of D major (two sharps). The piece begins with a piano (*p*) dynamic. The right hand features a triplet of eighth notes followed by a series of eighth and sixteenth notes, with a 'ten' (tension) marking above a slur. The left hand provides a bass line with chords and single notes, marked with *fz* (forzando) and an accent (>).

Second system of musical notation. The right hand continues with a melodic line, marked with 'ten' and *f* (forte). The left hand features a series of chords, marked with *fz* and *f*.

Third system of musical notation. The right hand has a series of chords, marked with *fz*. The left hand continues with a bass line, marked with *fz*. The system concludes with a 'Fine' marking and a double bar line.

Fourth system of musical notation, marked 'Trio.' on the left. The time signature changes to 3/4. The right hand begins with a piano (*p*) dynamic and features a melodic line with 'ten' markings. The left hand provides a bass line with chords, marked with *fz*.

Fifth system of musical notation. The right hand continues with a melodic line, marked with 'ten'. The left hand features a series of chords, marked with *fz* and *ff* (fortissimo).

ten

legato.

mf

fz

fz

5

1^a

2^a

3

3 2 1

ten

ten

3

3 2 1

x

ten

fz

3

3 2 1

x

ten

ten

3

3 2 1

x

ten

fz

D.C. Gal.

THE FAVOURITE EXTRAVAGANZA

MISS LUCY LONG

Arranged as a

COTILLION

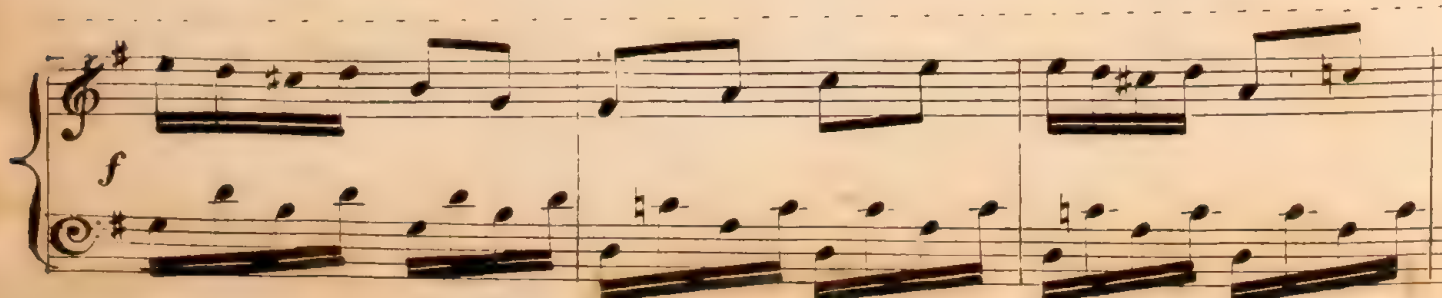
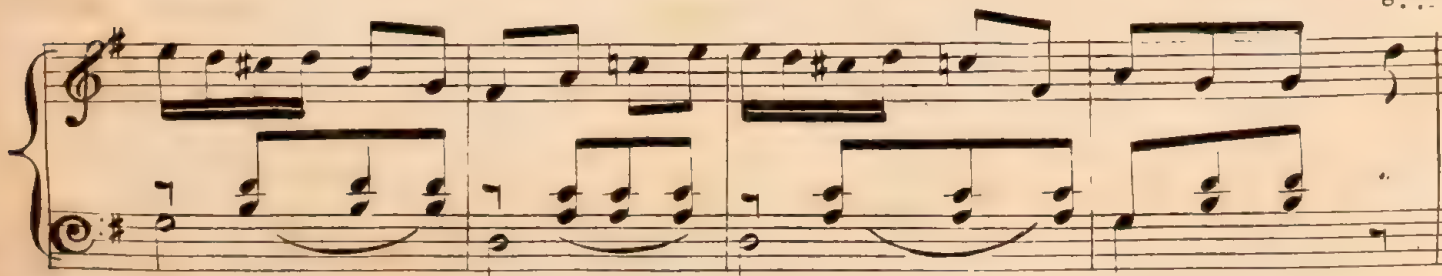
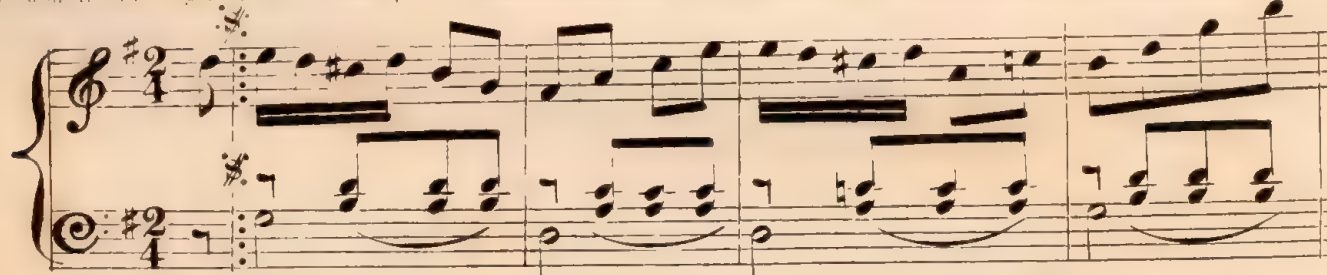
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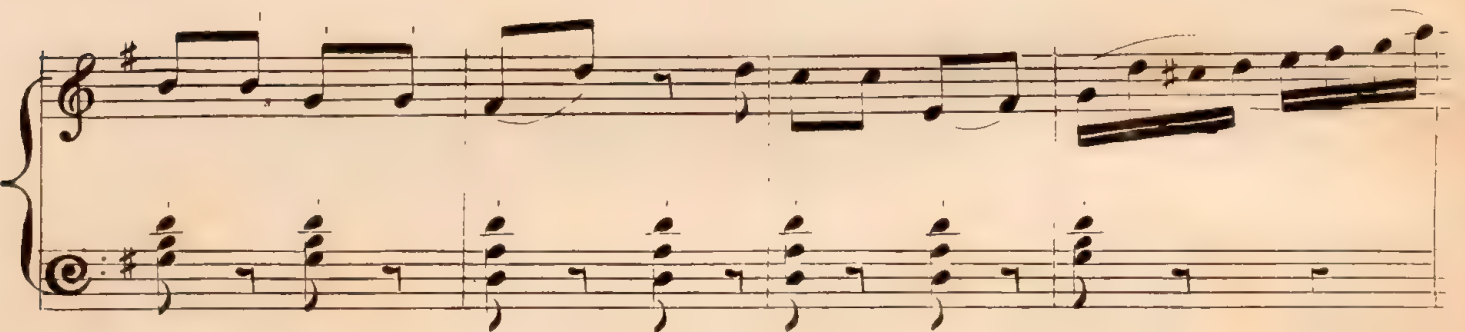
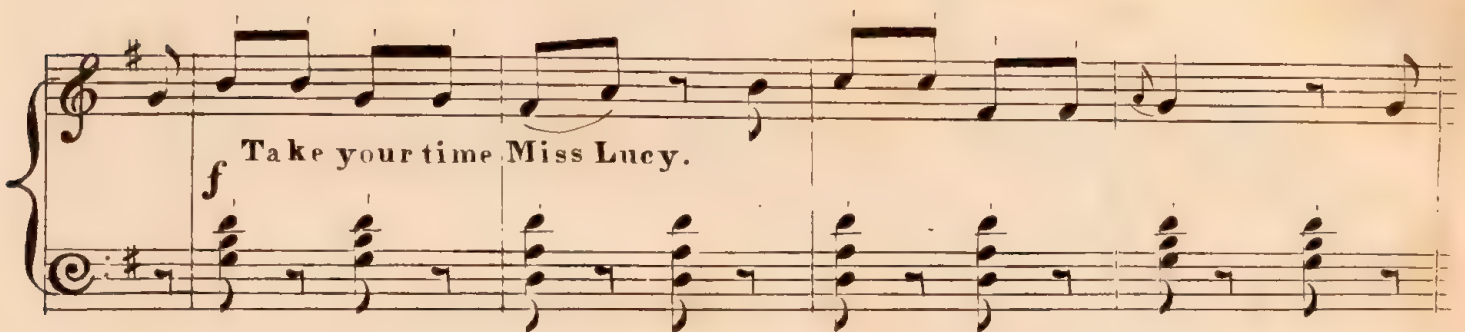
Frank Johnson.

Philadelphia, OSBOURN'S MUSIC SALOON, 30 8th Fourth St.

For the purpose of giving a concert in the City of Philadelphia, in the evening of the 1st of December, 1854, at the Music Saloon, 30 8th Fourth St., of Pennsylvania.

Animato.





Variation



(Figure.) Swing corners. 2 forward two, Cross over. Chassez de chasse. recross to places. ballance &c

AMALGAMATION WALTZ



African's March in Turkey.



Printed by Wm. Hall





The Popular Song
MISS LUCY LONG
 Adapted to the
Piano Forte
 BY
T. CARR.

Philadelphia, OSBURN'S MUSIC SALOON, 30 S^o Fourth S^t

Entered according to act of Congress in the Year 1842 by J.G. Osbourn in the Clerk's Office of the District Court of the Eastern District of Pa.

With Spirit.

I just come out a fore you, To

sing a little song; I plays it on de Banjo, And dey calls it Lucy

ritard: p

Long. Oh! take your time Miss Lucy, take your time Miss Lucy

ritard: p

Long; Oh! take your time Miss Lu cy, take your time Miss Lu cy

Long.
A Tempo.

I ask her for to marry,
She hadn't much to say;
But said, she'd rather tarry,
So I let her have way
Oh! take &c &c

3

My mamma's got de tisie,
And my Daddy, got de gout;
Good morning Mister Phisick,
Does your mother know you're out
Oh! take &c &c

4

If I had a scolding wife,
As sure as she was born,
I'd tote her down to New Orleans,
And trade her off for Corn.
Oh! take &c &c



THE DREAM IS PAST

Song, Written by

(Edward Fitz Aubyn Esq)

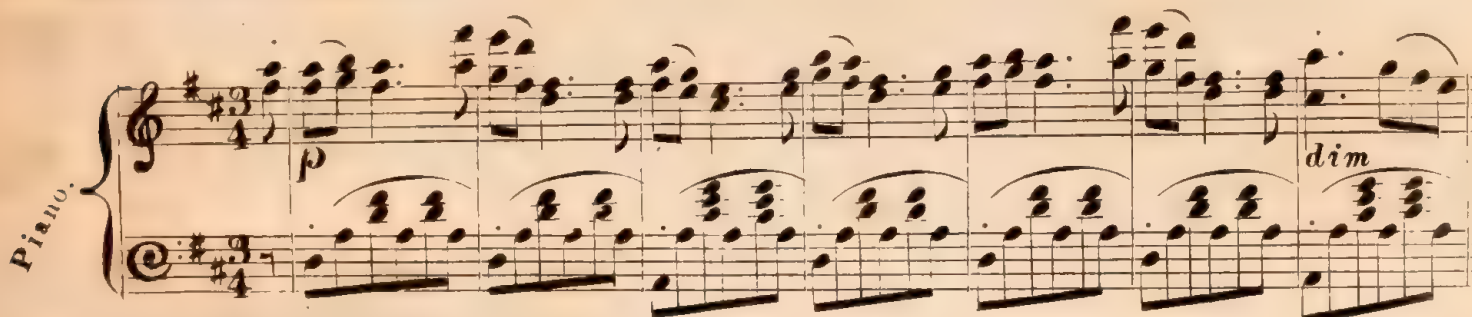
Composed by

STEPHEN GLOVER.

Philadelphia, OSBOURN'S MUSIC SALOON, 30 South 1st St.

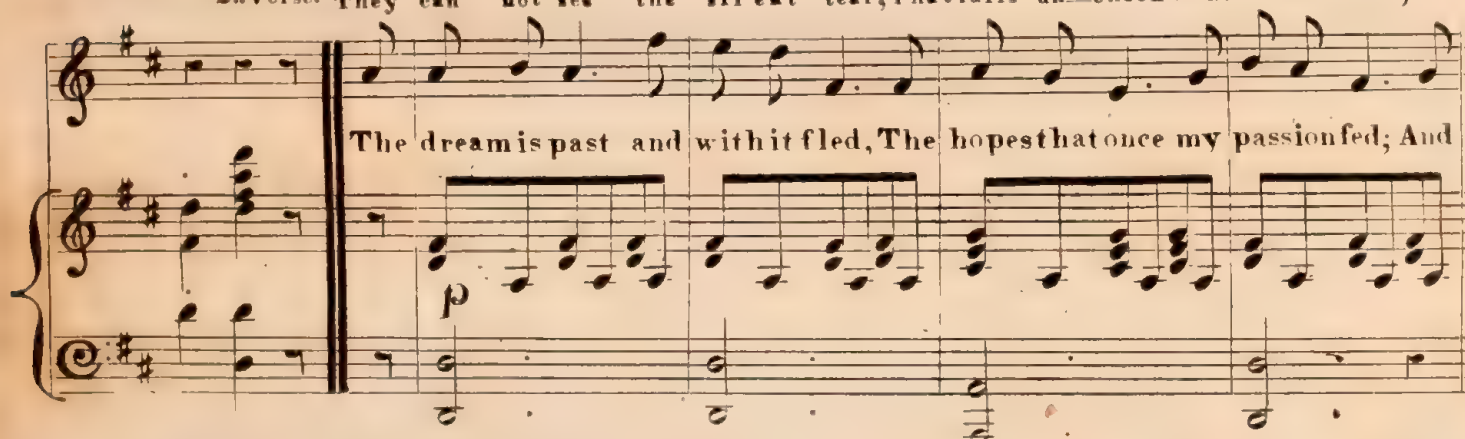
Andante con espressione.

Piano.



The piano introduction consists of two staves. The right staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a piano (p) dynamic and features a series of eighth and sixteenth notes. The left staff is in bass clef with the same key signature and time signature, featuring a series of eighth notes. The piece concludes with a *dim* (diminuendo) marking.

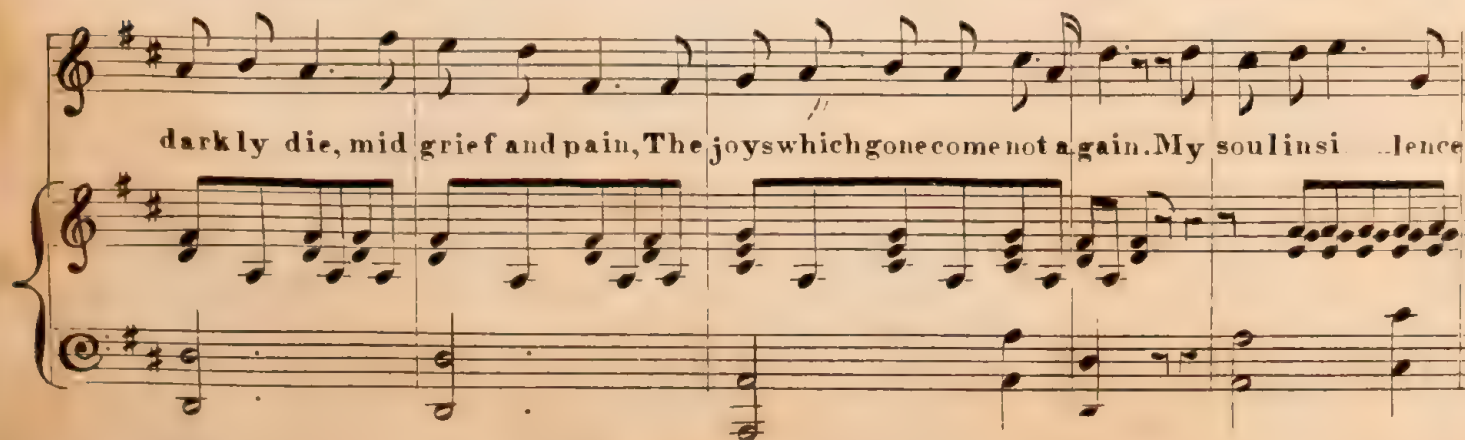
2^d Verse. They can not see the silent tear, That falls un-check'd when none are near, Nor



The musical notation for the second verse includes a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The piano part begins with a piano (p) dynamic. The lyrics are written below the vocal line.

The dream is past and with it fled, The hopes that once my passion fed; And

do they mark the smother'd sigh, That leaves my breast when they are by. I know my cheek is



The musical notation continues the vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are written below the vocal line.

darkly die, mid grief and pain, The joys which gone come not again. My soul in silence

paler now, And smiles no longer deck my brow; 'Tis youth's decay 'twill

and in tears, Has cherish'd now for many years, A love for one, who

cres

soon begin, To tell the thoughts that dwell within. Oh! let me rouse my

does not know The thoughts that in my bosom glow. Oh! cease my heart, thy

sf

sleeping pride, And from his gaze, my feelings hide; He shall not smile, to

throbbing hide, A nother soon will be his bride; And hope's last faint but

think that I With love for him, could pine and die.

cheering ray, Will then for ever pass a way.

p

A PLACE IN THY MEMORY DEAREST
A Popular

Song

The Words by the Author

OF

"The Collegians"

Composed by

Miss Smith.

Philadelphia OSBOURN'S MUSIC SALOON 301 8th 4th St.

ALLEGRETTO.

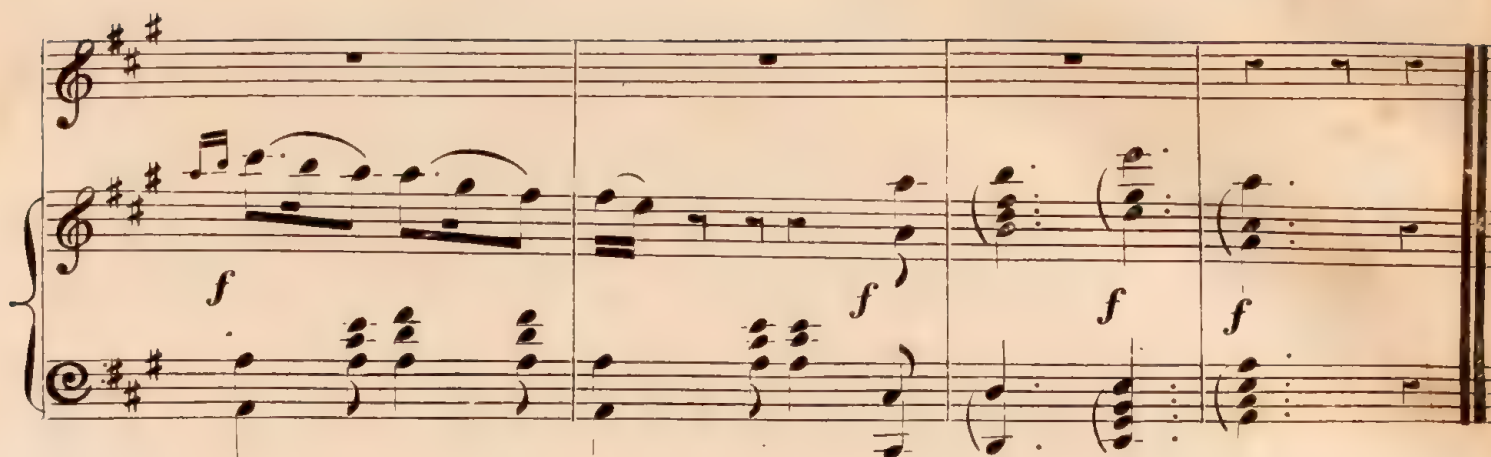
The musical score is written for piano and features a treble and bass staff. The key signature is D major (two sharps) and the time signature is 6/8. The tempo is marked 'ALLEGRO' and the dynamics include 'f' (forte) and 'p' (piano). The score consists of two systems of music. The first system has four measures, and the second system has four measures. The music is characterized by a melodic line in the treble and a harmonic accompaniment in the bass.

A place in thy memory Dearest! Is all that I claim; To

pause and look back when thou hearest, The sound of my name. A

—nother may woo thee nearer, A nother may win and wear; I

care not tho' he be dearer, So I am remembered there!

2^d Verse.

Re-mem-ber me not as a Lover, Whose hopes has been crost, Whose bosom can ne-ver re-
cover The Light it has lost! As the young Bride re-mem-ber the Mother, She
loves tho she ne-ver may see, As a Sister re-mem-ber a Brother, Oh! Dearest! remember me!

3^d Verse.

Could I be thy true Lover Dearest! Couldst thou smile on me! I would be the fondest and
nearest That e-ver lo-ved thee But a cloud on my pathway is glooming, That
never must hurt upon thine, And Heaven that made thee all blooming Neer made thee to wither on mine.

4th Verse.

Re-mem-ber me then Oh! remember My calm light Love! Tho bleak as the blast of No-
vember My life may prove; That Life will tho' lone-ly be sweet, If its
brightest enjoyment should be! A smile and kind word when we meet, And a place in thy memo-ry!

AIR FAVORI

de l'Opera de Bellini

La Norma

Varié pour le

PIANO

par

FRANÇOIS HÜNTEN,

Op. 65.

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Edwin P. ...

LA NORMA .

F. HUNTEN Op: 65 .

INTRODUCTION .

Allegro

Dolce. *Dolce. p* *Cres.*

pp *f* *8va*

loco

Sempre ff

Andante Grazioso .

TEMA

Sempre leg: *Legato molto.* *dimin* *dolce* *p*

Var: La Norma. (9)

Cres — — — — — dimin:

Rit: — — — — — dimin: dolce.

3 3 3 3 3 3

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The music features a variety of notes, including eighth and sixteenth notes, and rests. Dynamics include 'Cres' (crescendo), 'dimin:' (diminuendo), 'Rit:' (ritardando), 'p' (piano), 'dimin:' (diminuendo), and 'dolce.' (dolce). There are also triplets indicated by the number '3' over groups of notes.

Leggieramente.

VAR:1.

p

The second system is labeled 'VAR:1.' and consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The time signature is common time. The music is marked 'p' (piano). It features a continuous flow of sixteenth notes in the upper staff and corresponding chords or single notes in the lower staff.

Cres — — — — — cen — — — — — do

sfz

The third system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The time signature is common time. The music is marked 'Cres' (crescendo) and 'sfz' (fortissimo). It features a continuous flow of sixteenth notes in the upper staff and corresponding chords in the lower staff.

dimin

p

The fourth system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The time signature is common time. The music is marked 'dimin' (diminuendo) and 'p' (piano). It features a continuous flow of sixteenth notes in the upper staff and corresponding chords in the lower staff.

Cres — — — — — cen — — — — — do

p

The fifth system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The time signature is common time. The music is marked 'Cres' (crescendo) and 'p' (piano). It features a continuous flow of sixteenth notes in the upper staff and corresponding chords in the lower staff.

Cres — — — — — cen — — — — — do. dimin:

sfz

The sixth system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The time signature is common time. The music is marked 'Cres' (crescendo), 'sfz' (fortissimo), and 'dimin:' (diminuendo). It features a continuous flow of sixteenth notes in the upper staff and corresponding chords in the lower staff.

Congrazia.

ten.

VAR: 2.

p Dolce.

legato.

The first system of musical notation for 'Congrazia.' features a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody in the treble clef begins with a series of eighth and sixteenth notes, marked with a 'ten.' (tenuto) and a slur. The bass clef provides a harmonic accompaniment with chords and single notes. The tempo/mood is indicated as 'p Dolce' and 'legato'.

ten.

The second system continues the musical piece. The treble clef melody features a 'ten.' (tenuto) marking and a slur. The bass clef accompaniment continues with chords and single notes. The tempo/mood is indicated as 'p Dolce' and 'legato'.

Cres — — cen — — do

p

The third system of musical notation for 'Congrazia.' features a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody in the treble clef begins with a series of eighth and sixteenth notes, marked with a 'ten.' (tenuto) and a slur. The bass clef provides a harmonic accompaniment with chords and single notes. The tempo/mood is indicated as 'p Dolce' and 'legato'.

Cres — — cen — — do

The fourth system of musical notation for 'Congrazia.' features a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody in the treble clef begins with a series of eighth and sixteenth notes, marked with a 'ten.' (tenuto) and a slur. The bass clef provides a harmonic accompaniment with chords and single notes. The tempo/mood is indicated as 'p Dolce' and 'legato'.

p

Cres — — cen — — do

The fifth system of musical notation for 'Congrazia.' features a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody in the treble clef begins with a series of eighth and sixteenth notes, marked with a 'ten.' (tenuto) and a slur. The bass clef provides a harmonic accompaniment with chords and single notes. The tempo/mood is indicated as 'p Dolce' and 'legato'.

Vivamente.

3rd
VAR:

p *cres* *dim*

8va *Cres - cen - do*

loco *p Legato*

8va *loco*

Cres - cen - do.

Brillante.

Diminuendo.

VAR: 4.

The image displays a piano score for a piece titled "Brillante." and "Diminuendo." The score is organized into six systems, each consisting of a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is common time (C). The first system is marked "VAR: 4." and begins with a forte dynamic (*f*). The second system includes dynamic markings "Cres:" and "Dimin:" with hairpins, and features complex fingering numbers (1, 2, 3, 4) and slurs. The third system continues the melodic and harmonic development. The fourth system includes a piano dynamic (*p*) and further fingering. The fifth system is marked "Cres:" and shows a return of intensity. The sixth system concludes the piece with a final flourish. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

Con grazia.

VAR: 5.

p

Cres:

sinis des sinis *p*

cres *dimin* *ritenuto* *in tempo*

cres

Var: La Norma. (9)

2 Vivace .

Finale.

The musical score is written for piano and consists of eight systems of staves. The key signature is B-flat major (two flats) and the time signature is 6/8. The tempo is marked 'Vivace' at the beginning. The first system includes a 'Finale.' marking. The score features a variety of rhythmic patterns, including sixteenth and thirty-second notes, as well as rests and ties. Dynamic markings include 'p' (piano), 'f' (forte), 'cres' (crescendo), and 'ritard' (ritardando). A tempo change to 'in tempo vivace' is indicated in the third system. The score also includes numerous fingerings and articulations throughout the piece.



First system of musical notation, featuring a treble and bass staff. The treble staff begins with a forte (*ff*) dynamic and ends with a piano (*p*) dynamic. The bass staff contains a whole rest.

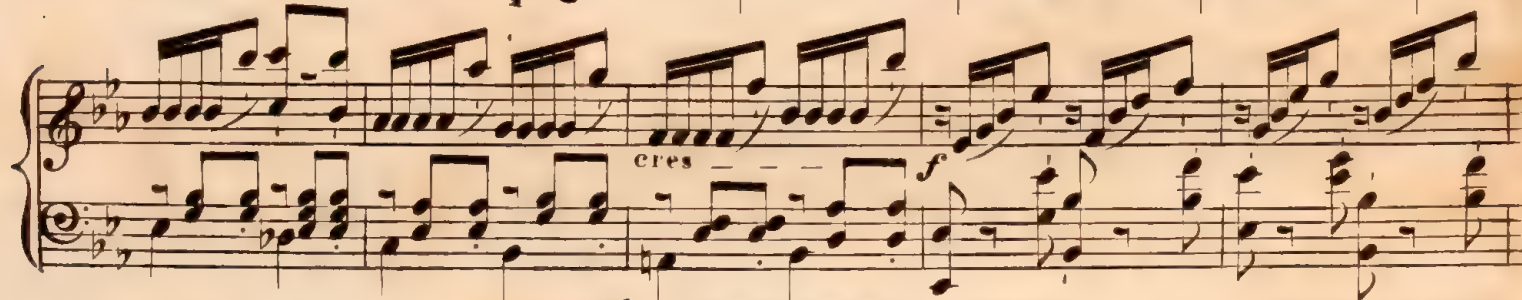
Leggieramente



Second system of musical notation, featuring a treble and bass staff. The treble staff begins with a 321+ marking. The bass staff contains a whole rest.



Third system of musical notation, featuring a treble and bass staff. The treble staff contains a piano (*p*) dynamic. The bass staff contains a piano (*p*) dynamic.



Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a piano (*p*) dynamic. The bass staff contains a piano (*p*) dynamic.



Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a piano (*p*) dynamic. The bass staff contains a piano (*p*) dynamic.



Sixth system of musical notation, featuring a treble and bass staff. The treble staff contains a piano (*p*) dynamic. The bass staff contains a piano (*p*) dynamic.



Seventh system of musical notation, featuring a treble and bass staff. The treble staff contains a piano (*p*) dynamic. The bass staff contains a piano (*p*) dynamic.

LENNI I' HYPOCRE
(Deh con te li prendi)
Duett

From BELLINI'S Celebrated Opera

NORMA

ARRANGED FOR THE

Piano Forte.

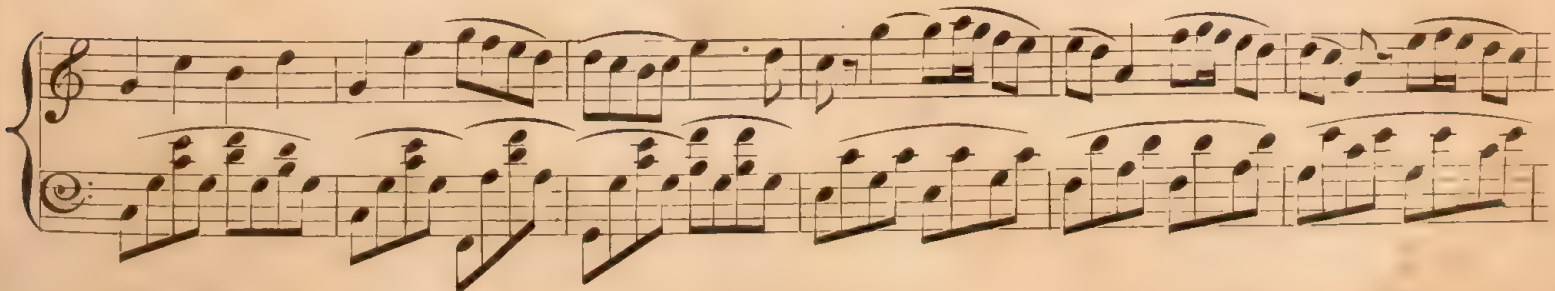
Philadelphia, **L^o MEIGNEN & C^o** 217 Chesnut St.

Allegro

Moderato.

8va

loco.



p

p

rall. p

f

8va

loco.

Lento.

p

Take them.

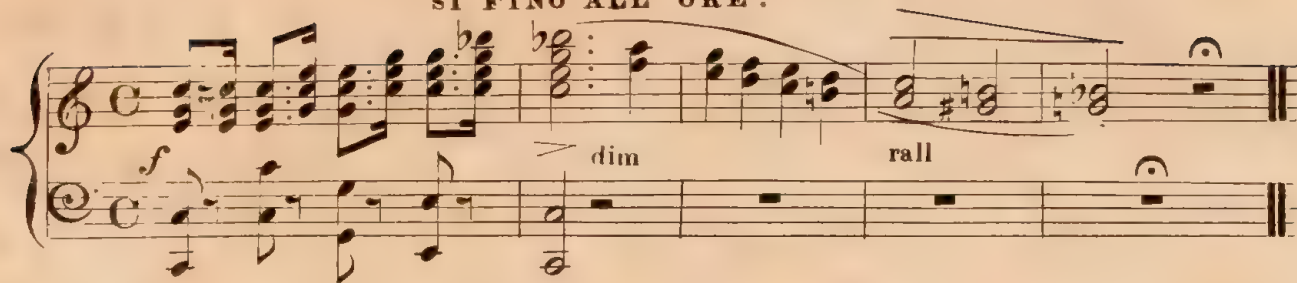
Andante .

p

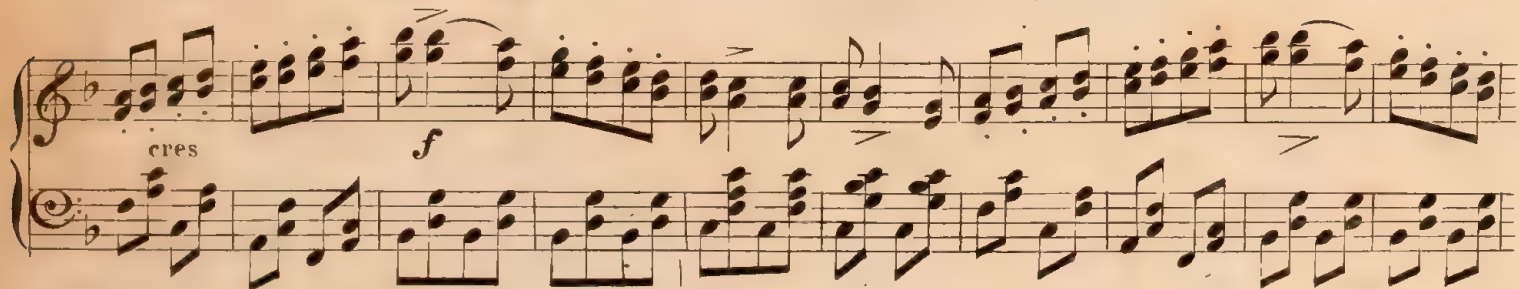
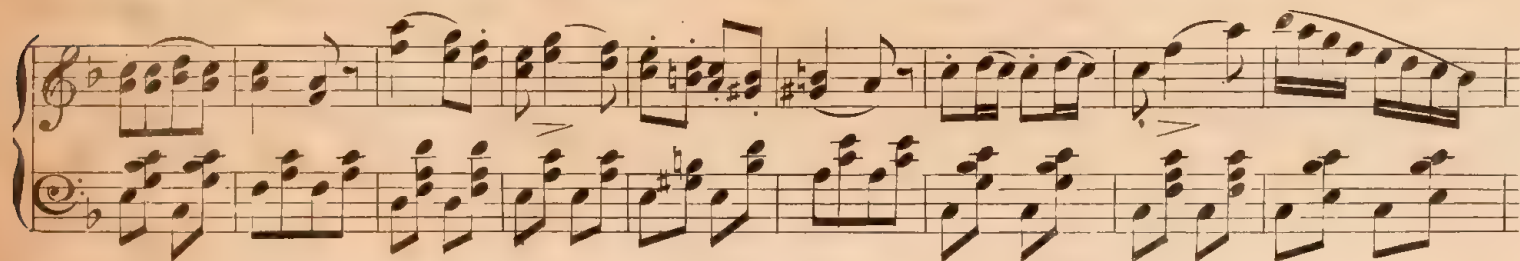
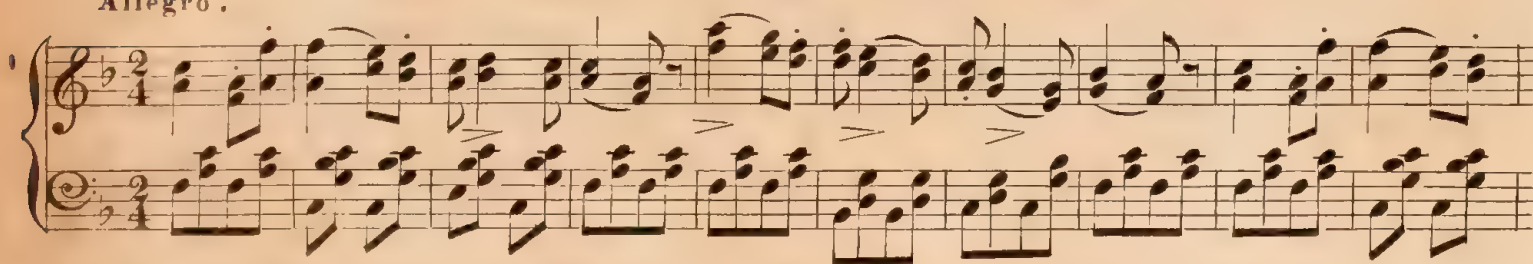
The musical score is written for piano and voice. It consists of eight systems of staves. The piano part is written in the lower staff of each system, and the voice part is in the upper staff. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Andante'. The score includes various musical notations such as notes, rests, slurs, and triplets. Dynamic markings include *p* (piano), *f* (forte), *pp* (pianissimo), and *rall* (rallentando). The score concludes with a double bar line and the text 'See, O. Norma:' below it.

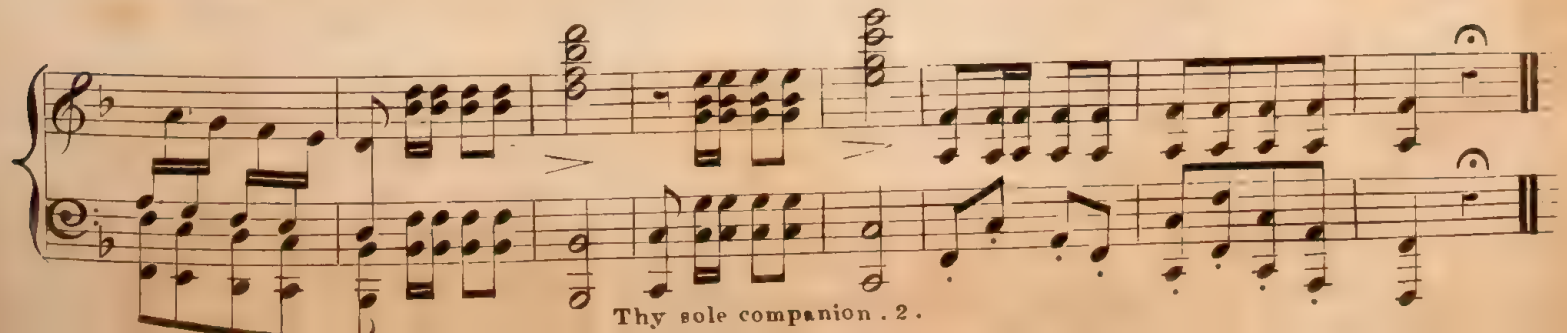
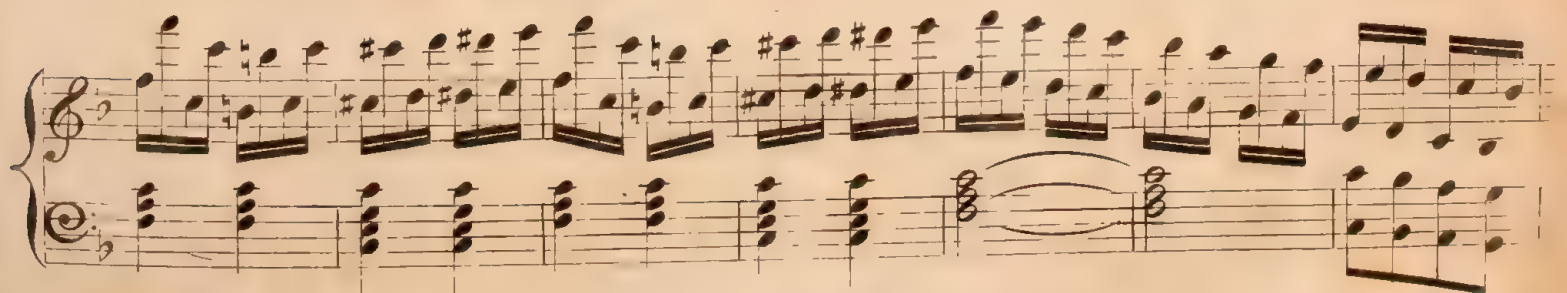
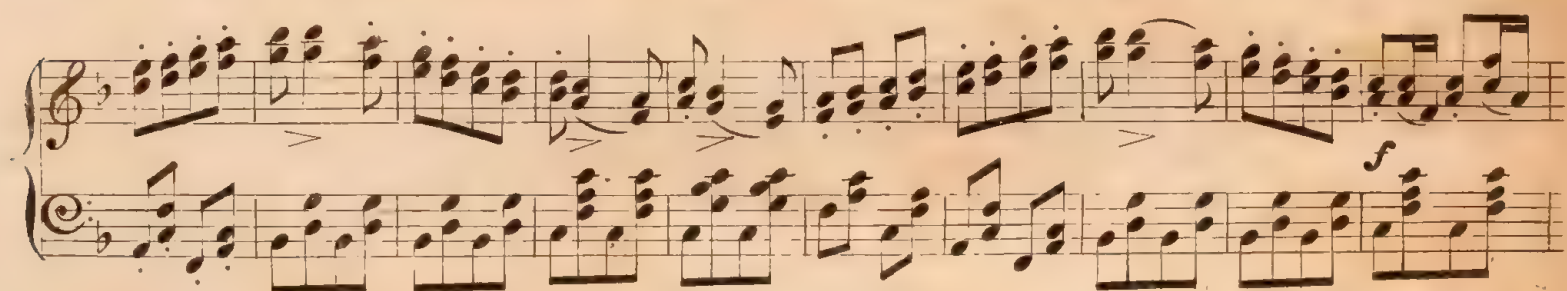
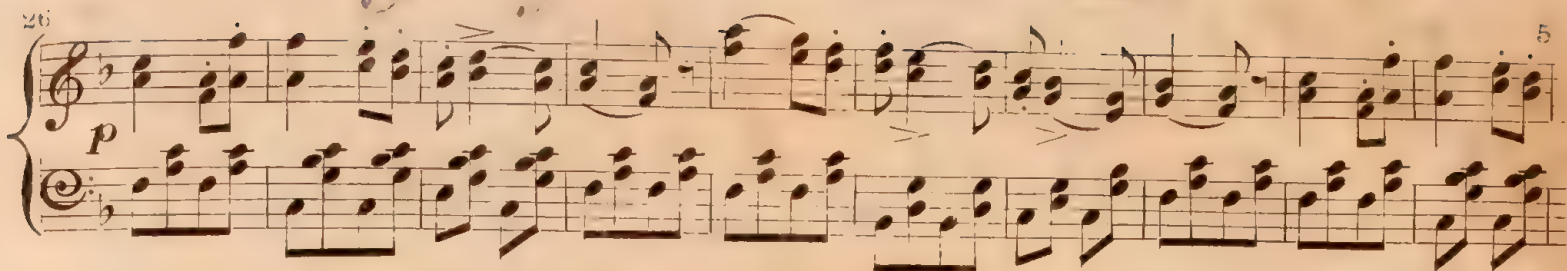
SI FINO ALL' ORE.

Allegro.



Allegro.







"Come, my darling, with me to Rome!"
Vieni in Roma ah vieni

Duett

From BELLINI'S Celebrated Opera

NORMA

ARRANGED FOR THE

PIANO FORTÉ.

Philadelphia, **L. MEIGNEN & CO** 217 Chestnut St.

Moderato.

p

The musical score is written for piano and forte. It begins with a tempo marking of 'Moderato' and a dynamic marking of 'p' (piano). The key signature has two flats (B-flat major). The time signature is 2/4. The score is divided into four systems. The first system starts with a treble staff and a bass staff. The second and third systems continue the piece. The fourth system is marked 'Rallent.' (rallentando) and ends with a final chord. The notation includes various musical symbols such as notes, rests, and dynamic markings.

A tempo.

p

8va

loco.

*p**p*

MUSIC DEPARTMENT



BALCONY-R

